

THE ARCHITECTURAL
REVIEW, NOVEMBER,
1903, VOLUME XIV.
NO. 84

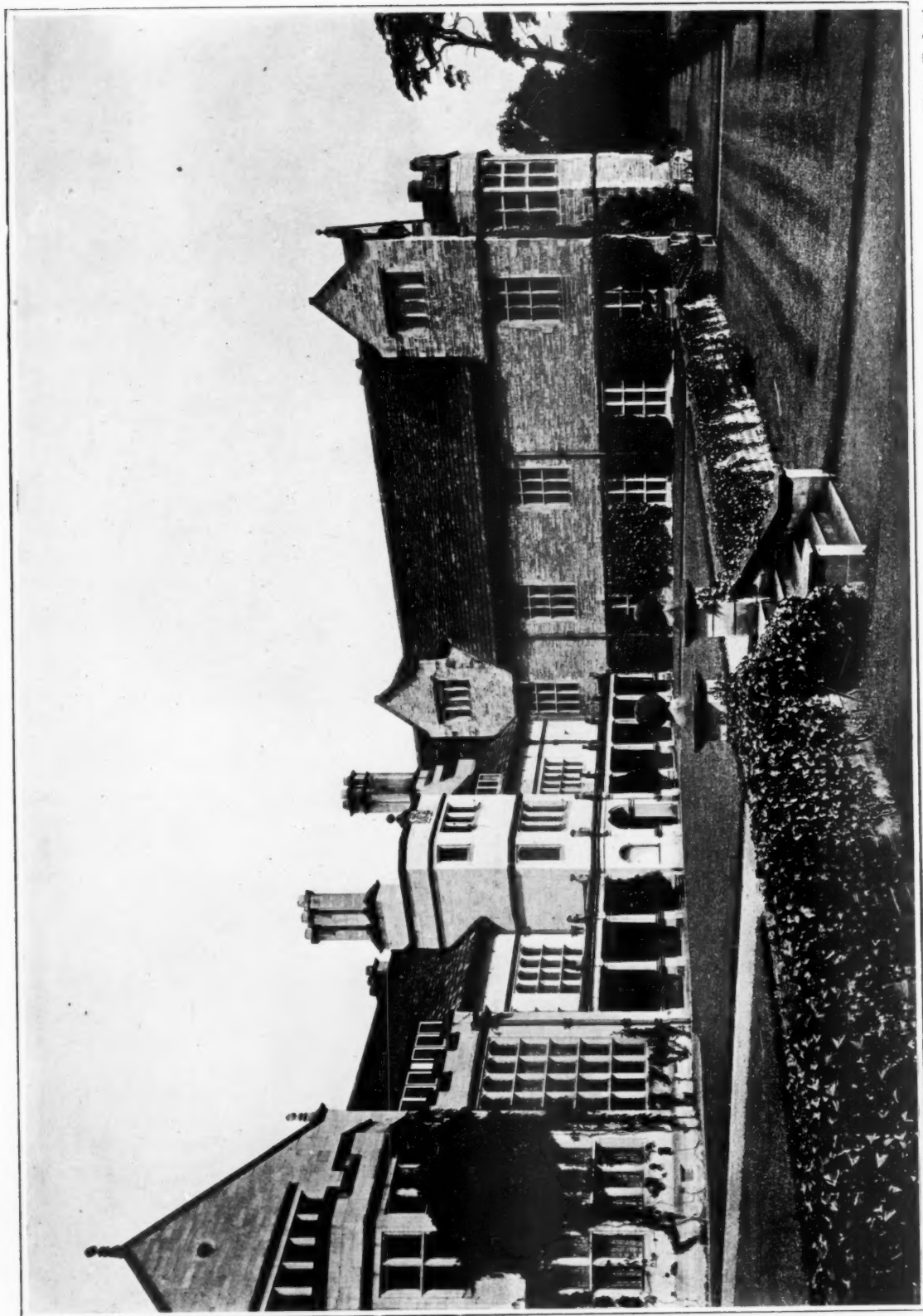
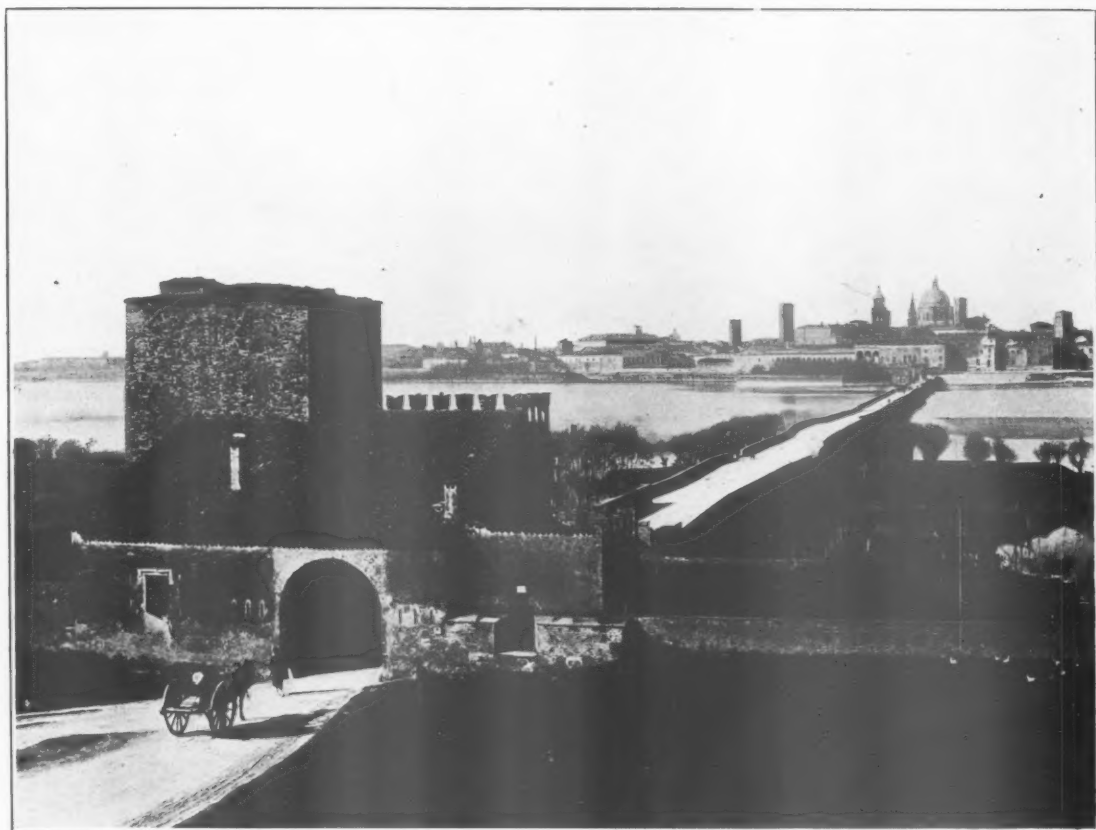


Photo: T. Lewis.

WELBURN HALL, YORKS. RECONSTRUCTION. THE TERRACE,
SOUTH FRONT. WALTER H. BRIERLEY, ARCHITECT. (See page 159.)



VIEW OF MANTUA FROM THE EAST, ACROSS THE LAGOON.

Giulio Romano at Mantua.

n. 1492. ob. 1546.

AT Raphael's death Giulio Romano, with Giovanni il Fattore, was left charged with the completion of the deceased painter's pictures, frescoes and other engagements, and was by common consent accepted in the world of art as the foremost of Raphael's pupils. As such he was invited to the Court at Mantua, and there with undimmed reputation he spent the rest of his not long life (54 years). In the chronicles of his day he bulked largely.

Vasari, talking of men on whom were showered unusually profuse and enviable gifts, says: "Conspicuously amongst such was dowered by nature Giulio Romano, who could truly be called the heir of that most winning master Raphael, not only as a man by the graciousness of his manners and as a painter by his pictures, but beyond this, as the wonderful structures built by him show, both at Rome and at Mantua, which buildings seem rather houses of the gods made for examples to men than the habitations of

men."^{*} And further, accounting for his residence away from Rome, "Giulio being, on account of his supreme qualities, renowned as the best artist in Italy, now that Raphael was dead, Count Baldassare Castiglione," their common friend, introduced him in 1524 to the Duke.[†] Cellini, *en route* for France in 1528, stepped aside to visit him in Mantua. "After a day or so I went and called upon Messer Julio Romano, the far-famed painter, a great friend of mine. Julio was most delighted to see me, and took it mighty ill that I hadn't come and quartered myself in his house. He was quite the great man in the place, and was carrying out a work for the Duke just beyond one of the gates of Mantua at a spot called il T. This building was of great size, and as remarkable perhaps as has ever been seen."[‡] Michael Angelo—in the conversations reported by Francisco d'Olanda (a Portuguese miniature painter)—asked to

* Vasari, "Life of Giulio Romano." 1st edition.

† *Ibid.*

‡ "Vita di Benvenuto Cellini."

enumerate the serious and important work at that time being done, instances Pippi's work. "But of the things outside the city (Rome) the Vigna (Villa Madama) begun by Pope Clement VII., at the foot of Monte Mario, is most worth seeing; it is ornamented by the fine painting and sculpture of Raphael and Julius, where the giant lies sleeping whose feet the satyrs are measuring with shepherds' crooks."* . . . "So, too, the Palace of the Duke of Mantua, where Andrea (Mantegna) painted the Triumph of Caius Cæsar, is noble; but more so still is the work of the Stable (Palazzo del T) painted by Julius, a pupil of Raphael, who now flourishes in Mantua."† As Michael Angelo does not give either a long catalogue of works, nor mention many names, the praise is so much the more valuable.

In the matter of art, of engineering, and the civil life at Mantua, Pippi was the autocrat, nay despot even, and Mantua was, and is, called "the city of Giulio Romano." He built palaces and houses, repaired the river dykes, restored bridges, determined the new streets, designed the city slaughter-house, made plans (which were carried out in part after his death) for the remodelling of the Cathedral, arranged the pageantry of the street shows, made cartoons for tapestry and sketches for jewellery—and, though besought and tempted to leave Mantua and enrich other towns with specimens of his art, he was too much prized to be spared, and remained in the city of his adoption till his death.

Francis I. congratulated himself that he was able to count amongst the best of his imported artists some of Giulio Romano's pupils. The Duke Federigo, on his arrival at Mantua, gave him his choicest horse and remained his fast friend to the close of his life. His successor (Francesco Gonzaga) continued the friendly intimacy. Years afterwards, when Rubens was Court painter at Mantua (1600-1608), Romano's fame was paramount and his influence still vital.

And yet, at the present time of writing, his fame, if it bulks at all, shows as some wind-blown imposture, so little can it now fill out the wide areas of contemporary appreciation. How comes it that his monument, that was to be more lasting than bronze, has been so ravaged by the tooth of the great eater of things that the lay world hardly knows that it exists, or where it is to be found? What were the achievements on which his reputation rested? He would have said his pictures, his frescoes, his sculpture, and his architecture. But there was another ingredient in the series, that gave lustre and attractiveness to his group of talents, namely, his personal charm for his

superiors and such of his equals as were not rivals. I imagine that pupils left him readily. Cellini describes an encounter with Giulio at Mantua in very guarded language and declined any invitation to make a permanent stay there. He knew his man—had known him in the days gone by at Rome. Probably Giulio claimed more originality than he was entitled to; behind him one sees Raphael; and, a little to the side of Raphael (if I may so put it), Michael Angelo.

No art advanced in growth under his hand, except perhaps that of architecture; but the architectural genesis of the Palazzo del Te* is obscure. Its obvious and undoubted progenitor is the Villa Madama at Rome. The authorship of the design (of the Villa) was not Romano's. Vasari states in his life of Raphael that Raphael was the architect. Further evidence is extant that Antonio da San Gallo was consulted by Cardinal Medici (Clement VII.) and that he executed important parts of it.

During the Pontificate of Adrian VI. (1521-1523) the works stood in abeyance, to be resumed when the cardinal became Pope. Raphael died in 1520. For some time before his death he and Antonio da San Gallo had been joint architects to the church of St. Peter. Clement VII. took up the completion of his suburban villa and gave (Vasari says) the entire charge of the work to Giulio ("e diede di tutto il carico a Giulio"). At this time San Gallo was full of commissions—work at the Vatican, at Parma, at Piacenza, etc., and we may suppose that the building as we see it owes its clothing, and rather more, to Giulio Romano. Doubtless he must have heard from Raphael's own lips the kind of incomparable mansion the master was going to make it, and fertile ideas sank deep in the retentive memory of Pippi. The twisted columns of the Cortile della Cavallerizza in the Ducal Palace hark back to Raphael's tapestry cartoons.

Giulio served his apprenticeship to the antique; he sketched, and measured, and collected antiquities; with the other pupils of Raphael he rediscovered the process of stucco working and encrusted his panels with "grotesques" in imitation of the ancient Romans. And he taught his own pupils this dainty form of decoration. Primaticcio came from Bologna to study under Pippi at Mantua, and he learnt so ably that amongst all the young men who then worked at the Palazzo del Te he was considered the best. Most of the painters were paid 22 soldi daily, a few less, but Primaticcio alone got 34. From Mantua he went to the French king's court, and we come across him, working at Fontainebleau, in Cellini's pages. Owing to his opportunities,

* "Michael Angelo Buonarroti." By Chas. Holroyd. Duckworth and Co. 1903.

† *Ibid.*

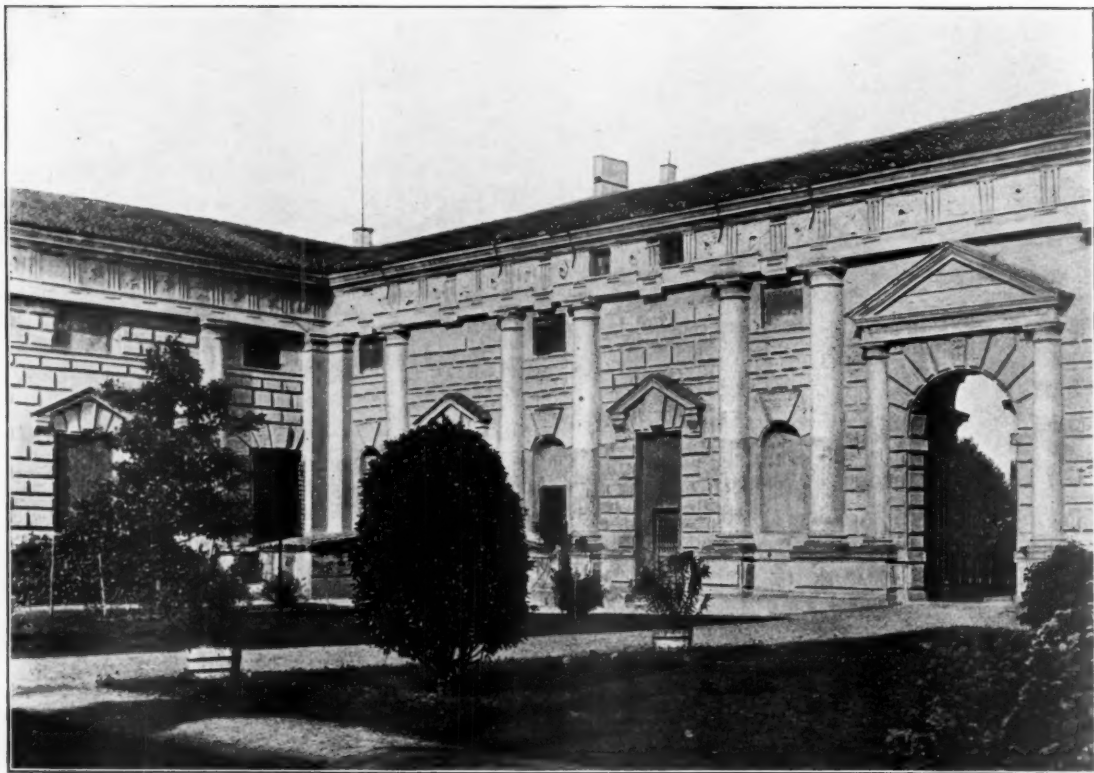
* "Te" is said to be contracted from *Tejeto*, a sluiceway or canal.



THE TOURNAMENT YARD (CAVALLERIZZA) IN THE DUCAL PALACE.



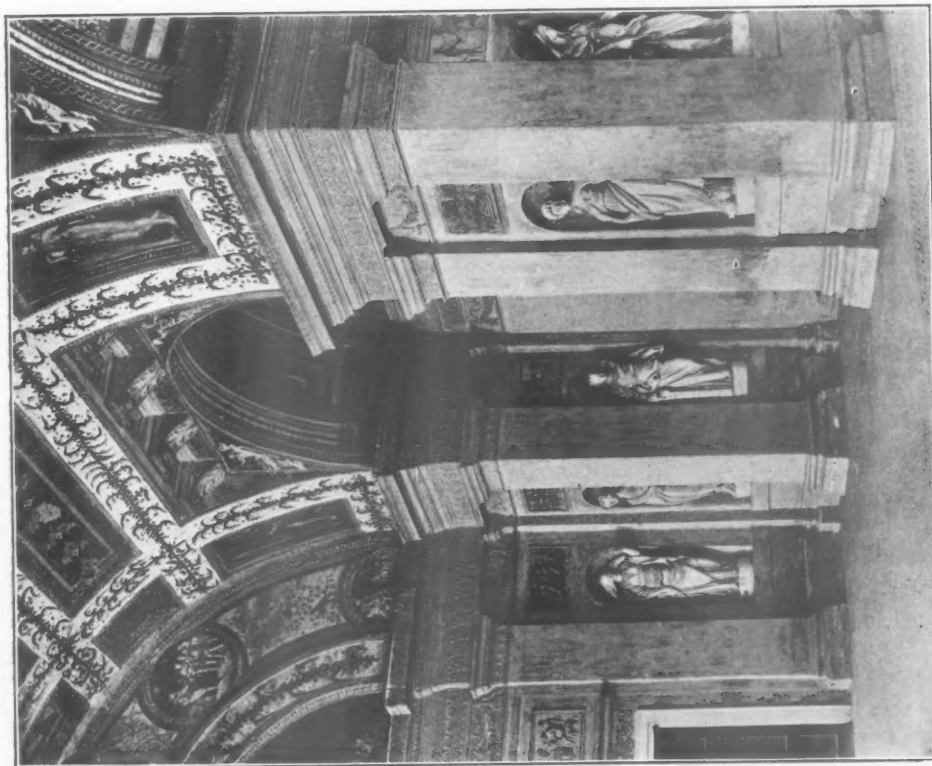
PALAZZO DEL TE. GARDEN FRONT.



PALAZZO DEL TE. INTERNAL COURTYARD.



PALAZZO DEL TE.



PALAZZO DEL TE. ATRIUM LOOKING ON TO THE GARDEN.



PALAZZO DEL TE. ATRIUM OPENING ON TO THE GARDEN.

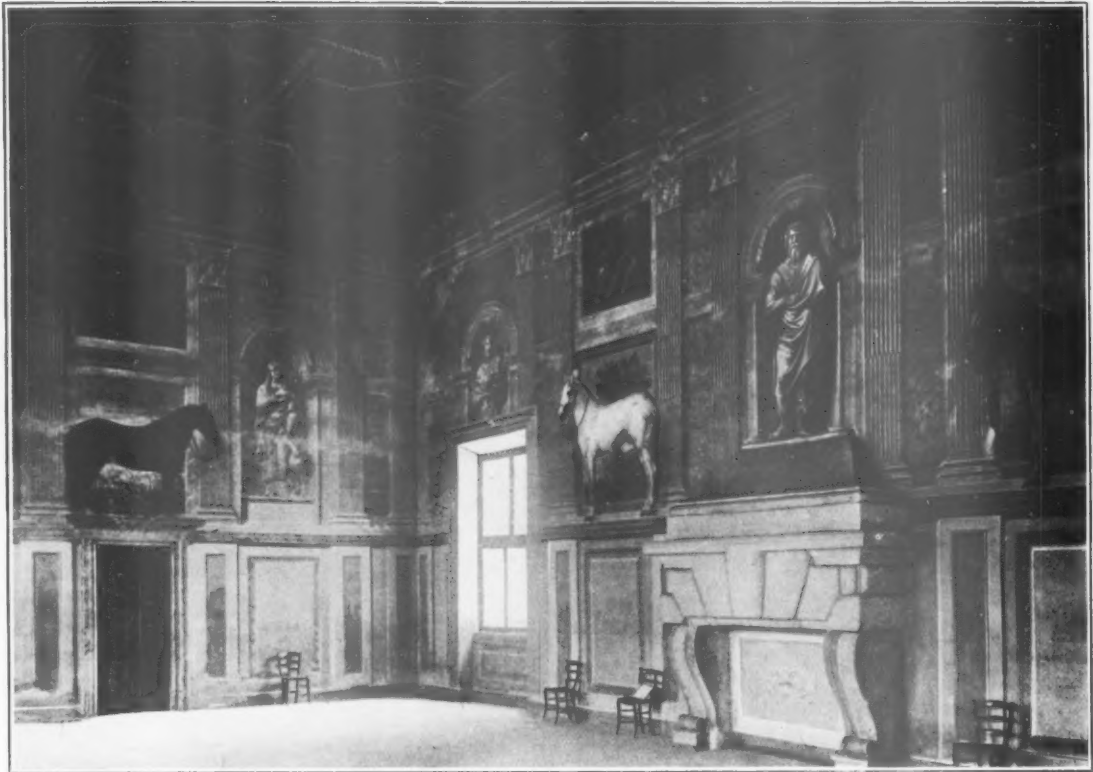


PALAZZO DEL TE. ROOM IN THE CASINO DELLA GROTTA.

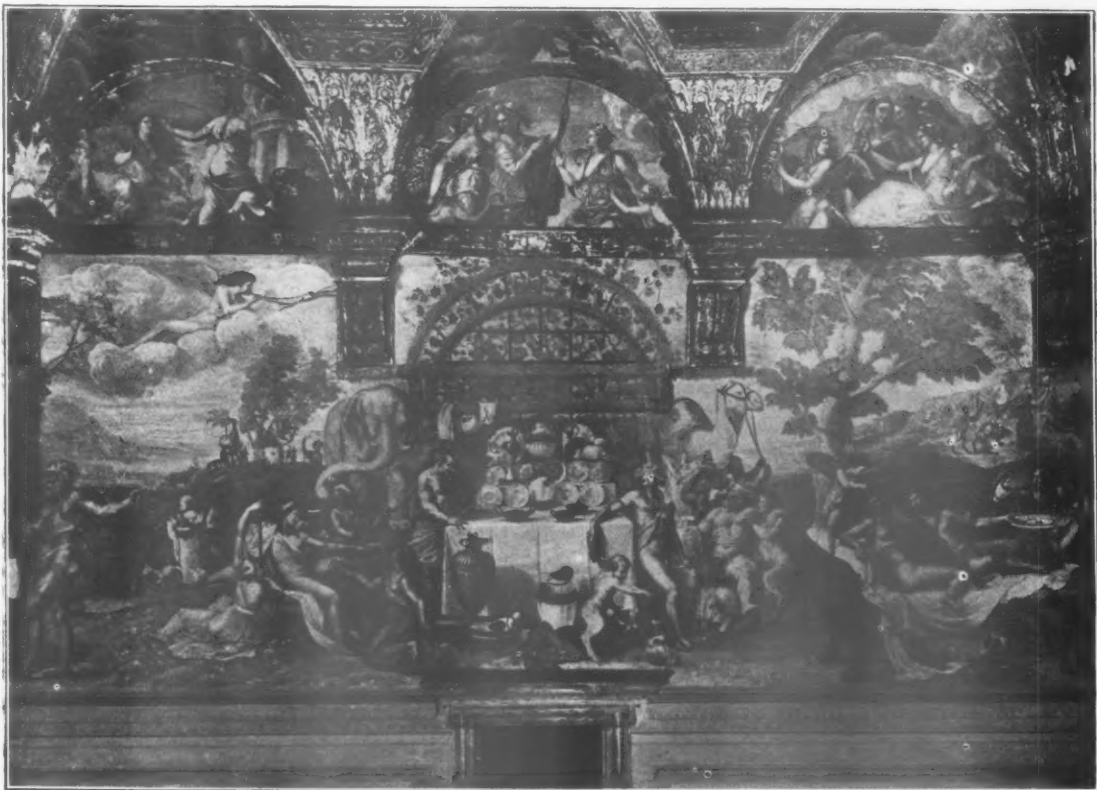
and due to his method of handling "gli stucchi," Giulio Romano was able to popularise this form of decorative art, and the Italian craftsman has been a practitioner in these wares ever since.

Robert Adam must have marked and remembered this "Pompeian" (as we should call it) decoration, and when reproducing the style in England, he sent to Italy for his workmen. Flaxman must have noted the capabilities of this material, and its adaptability to his designs for jasper ware that he was making for Wedgwood. But Giulio's architecture does not depend upon its stucco enrichments. The Palazzo del Te, although painter's architecture—for there is no constructive sense whatever in it, nor, so far as I can see, in any of his buildings—surprises one by an unlooked-for delicacy of feeling. I had expected something much more turgid and bombastic, and indeed the frescoes within amply fill out and deserve those epithets. The façades of the courtyards are quiet, the loggia sensitively refined; the outlook on the garden, with the colonnaded semicircle closing the vista, must have been very beautiful; the whole arrangement looks broad and spacious, and yet the actual sizes are not great. It was built to be a spectacle, a pleasure

house, a garden pavilion and dining-room, and a certain riot and extravagance of fancy would not have been surprising. It is dignified and restrained. Its architecture stretches out a hand to the past and a hand to the future; it recalls the Belvedere of the Vatican, and the Villa Masè of Palladio. Architecturally it exhibits the exhaustion of Bramante's art. That lofty spirit had now been codified, formulated, and indexed up, and could be squeezed out upon a painter's palette, or thumbed out in the sculptor's modelling clay. But there was a kick in it still, and the Palazzo del Te had life enough to set the model of vernacular architecture, to illustrate the kind of building any gentleman could and should have. With the frescoes inside we get no forwarder. The treatment of Gonzaga's horses, though a good idea, is dreadfully inept. The horses are standing insecurely on most inadequate ledges; the impression—with respect be it spoken—is like the fisherman's stuffed trout over the doorcase. The treatment of the Cupid and Psyche myth is far more unpleasing than that in the Farnesina, whose chief function is to keep alive and poignant the regret that the story should have been painted by the hands of his pupils and not by Raphael. It is true that in Mantua the frescoes



PALAZZO DEL TE. THE FAVOURITE HORSES OF DUKE FREDERICK GONZAGA.



PALAZZO DEL TE. THE STORY OF CUPID AND PSYCHE.

have been defaced by time, neglect, and wanton injury, and then destroyed by repainting; still, the outlines are, in the gross, retained, and there are engravings extant to show what the originals were like. What was done in the Palazzo del Te had already been better done elsewhere. In the matter of violent foreshortening, in annihilating the wall's surface, and in making the spectator fancy he is gazing into the open and up into the sky, the works still extant of Mantegna in the Camera degli Sposi are superior. Vasari talks of the remarkable *vraisemblance* of Giulio's painting, and partly one must take it on trust, and partly one must recognise that the standard of *vraisemblance* changes with each different age. In the matter of landscapes and accessories this is more easily noticed. All painting is a representation by conventions, and the value and power of these conventions change with the temper of the age. The clouds on which the angels stand, the landscape, the trees, etc., of, say, Benozzo Gozzoli's fresco in the Riccardi Chapel at Florence, seemed to his spectators the real things. For eyes unaccustomed to closer observation, those elementary symbols of the subjects to be represented had the exactness and conviction that photography in colours would have for the modern. Despite,

then, their appearance to a modern eye, we may suppose that Giulio's frescoes looked very real to the contemporary. But this does not lessen their inferiority to the works they were echoes of. The conventions, if they are to carry conviction, must be sincere. Careless or bad drawing cannot construct an illusion. Partly from this quantity of bad drawing, and partly from what seem to me errors in the matter of scale—I will give an instance later on—I take it that Giulio Romano rarely did the actual work you see, that he rarely made full-sized cartoons, but that most of his work was done by his pupils from sketches. There are sufficient examples extant of his work to show that he could draw and colour. But by the time that the Palazzo del Te was roofed in, Giulio's position in Mantua was assured; his hands were over full of work, and he was ever ready to oblige with a sketch for any imaginable thing. I imagine him a man of varied pleasures, and somewhat lazy after the first inception of an undertaking. He was willing to make things do. His masters were in a hurry. By rights he ought to have done this himself^{*}; after all, the pupil's

* "The work was afterwards almost wholly retouched by Giulio, whence it is very much as it might have been had it been entirely executed with his own hand."—Vasari, G. R.



PALAZZO DELLA GIUSTIZIA, MANTUA.



MANTUA. GIULIO ROMANO'S OWN HOUSE.

performance was wonderful for so young a man, and the pleasure house was a fantasia, not a serious monument. As regards errors of scale, let us take the Hall of the Giants. The idea is good, and a small sketch in illustration of it would look excellently well. The sketch is magnified up to the required size to fill the spaces of the room, but the impressiveness of the sketch is gone. The geology of the sketch might pass muster on so small a scale; in full size it is unconvincing. The giants are to be slain and buried by the ruin of a shattered world, and the fragments of this awful cataclysm have the substance and texture of those harmless loaves and other missiles with which the clown in the pantomime pelts the policeman and the pantaloon. Here, no doubt, the spirit of the age, more learned in rock cleavage than our ancestors, discovers a bathos and shortcoming undetected by them. Nor does the mere enlargement of brutal faces add to their horror; an equal number of crocodiles gulped in mud would be more tragic, because more realisable. Take again the Palazzo della Giustizia, where Giulio Romano figures as sculptor. Great terminal figures of monsters stand as pilasters on its façade, and support, as caryatids, the cornice of the roof. It is impossible not to feel there has been an error in scale. The original sketch in clay probably

looked very well, was enthusiastically approved, and handed over to the sculptor pupil to be realised. But the figures are at least twice too large. At their present greatness they are bestial and bloated; there is no strike or passion in them. Any street boy could be Jack the Giant-killer of such helpless, imbecile carcasses as they. What was suggestive of ability, malice, and cunning in the small sketch, has disappeared from these overgrown faces in the elaboration, and the invention that was sufficient for the clay was unable to fill out the stucco actuality. The treatment of the imitation stone-work, probably a mere indication in the sketch, is very careful and refined; here Giulio was drawing on his past experience and observation, and it accords ill (in scale) with the lumbering monstrosities which it supports.

Across the street, almost facing this Palace, is the house that Giulio Romano built for himself. Vasari describes it as "*una facciata fantastica, tutta lavorata di stucchi coloriti*"; it has been yellow-washed to uniformity now. The façade has been widened with an additional bay since he left it, and the interior arrangements have been greatly altered. There is a fine tranquillity about the design, and the surface treatment reveals great consideration and feeling. Possibly this is the

true Giulio—not obliged by the great people commissioning him, or thinking it necessary for his reputation to “show off”; at any rate, here is a bit of architectural composition that lingers in the memory with a quiet charm, as of something in its modest way perfect. It is quite a small affair, little over thirty feet from pavement to underside of cornice, and yet the element of size does not enter into the recollection, as Dance found it, when composing his front for the prison at Newgate. The Cathedral again, with its double aisles and domed chapels, shows ability, not genius; the interior is effective in its way, the design is quiet and steady, the detail refined and rather lifeless, and there is a strong afternoon or after-lunch feeling throughout. Sir Wm. Chambers must have made an attentive stay at Mantua.

As a sculptor Giulio Romano has left little evidence of his handiwork; it is just conceivable that he recognised there his limitations. The monument to the Count of Castelvetro in the Cathedral at Modena is stark naught, and the one in Sant' Andrea at Mantua would gain no distinction for itself amongst the mortuary sculpture in the Euston Road.

As *Ædile* of the city, no one durst wag finger or tongue against him; no building was permitted without his approval of the project, “and so much pleasure did he find in adorning and embellishing that city, that whereas he had first found it buried in mud, with the streets full of foetid water, and even the houses sometimes scarcely habitable from the same cause, he brought the whole to such a condition that it is now dry, healthy, and agreeable; all which is attributable to the labours of Giulio Romano.” The houses he built in the neighbourhood of Mantua have not survived the turbulence of the later centuries; the advance in military science has swallowed up his military engineering, the ever higher banked Po has diverted or obliterated his sluices and dykes, but the fame that he got as military and civil engineer must have been honestly won and desperately proved, although the Gonzagas of his day managed skilfully to fend off war from their own country. As festival architect and director we have Vasari's account: “When the Emperor Charles V. arrived in Mantua (1530), Giulio made many magnificent preparations for his reception by order of the Duke; these consisted of arches, perspective scenes for dramatic representations, and various matters of a similar kind, in the invention of which Giulio Romano never had his equal; for never was there any man who, in the arrangement of masquerades, or the preparation of extraordinary habiliments for jousts, festivals, and tournaments, displayed fancy and variety of resource such as he possessed. This was acknowledged with aston-

ishment and admiration at the time by the Emperor and by as many other persons as were present.”

As to his *bric-à-brac*, it is but a memory. His designs, for anything, were produced, Vasari says, “in loads,” and were eagerly reproduced by engravers in Italy, Flanders, and in France. You may find him in a plate from Gubbio, a tapestry from the Flemings, on any surface, in fact, where a luxurious display of limbs may be thrown; the riot of limbs, indeed, is the real subject of the design, so that it takes a practised eye to detect, by some obscure treacherous symbol, that the story comes from the Old Testament and not from Ovid's *Metamorphoses*. We are in the world of facile dexterity, where the hand is asking the head for employment, and is restlessly scoring paper till the head replies, whilst the heart, securely snug in the fat of its own degeneration, has only an amused smile at the earnestness of the two collaborators.

In the Giulio Romanesque architecture the head still controls the hand, a pride of heart inflames the designer, and a gaiety of heart (not careless) floats the spectator past the moral shortcomings, the poor materials in masquerade, the faulty construction, the tawdry and vain desire of his patrons (tawdry and vain because there was no longer any sincerity in it, but merely an affectation of culture) to have persons and events represented in terms of the Augustan age recalled. Moreover, there was a modicum of real enduring worth, of the imaginative kind, in his work, which has made it serviceable and fruitful in the after years. Over the schemes of poetic genius with which Raphael was charged, many must have been the discussions between master and pupil, and Giulio arose with a tuck or so of the prophet's mantle. These he enlarged in the course of his practice, and made them almost his own. In fresco work and paint the cloth hung heavy on him—he was a worse Raphael at every point—to our eyes more flagrantly inferior than to those of his contemporaries; but in architecture he was able to take his scraps of the robe and piece them out into a garment that has sheltered and warmed the artist's fire in many a practitioner since. Behind Somerset House you may see Giulio Romano, and behind Newgate (as it stood). You may look in many an “Adam” House (say in Portland Place), where you will find Primaticcio busy under Pippi's direction. A century and a half ago Mantua was as much a Mecca as Vicenza, though the colder blood of the precisian Palladio suited better, for the most part, the timid ignorance of an age self-conscious and fearful of committing that inexcusable blunder—a solecism. Protected and for-

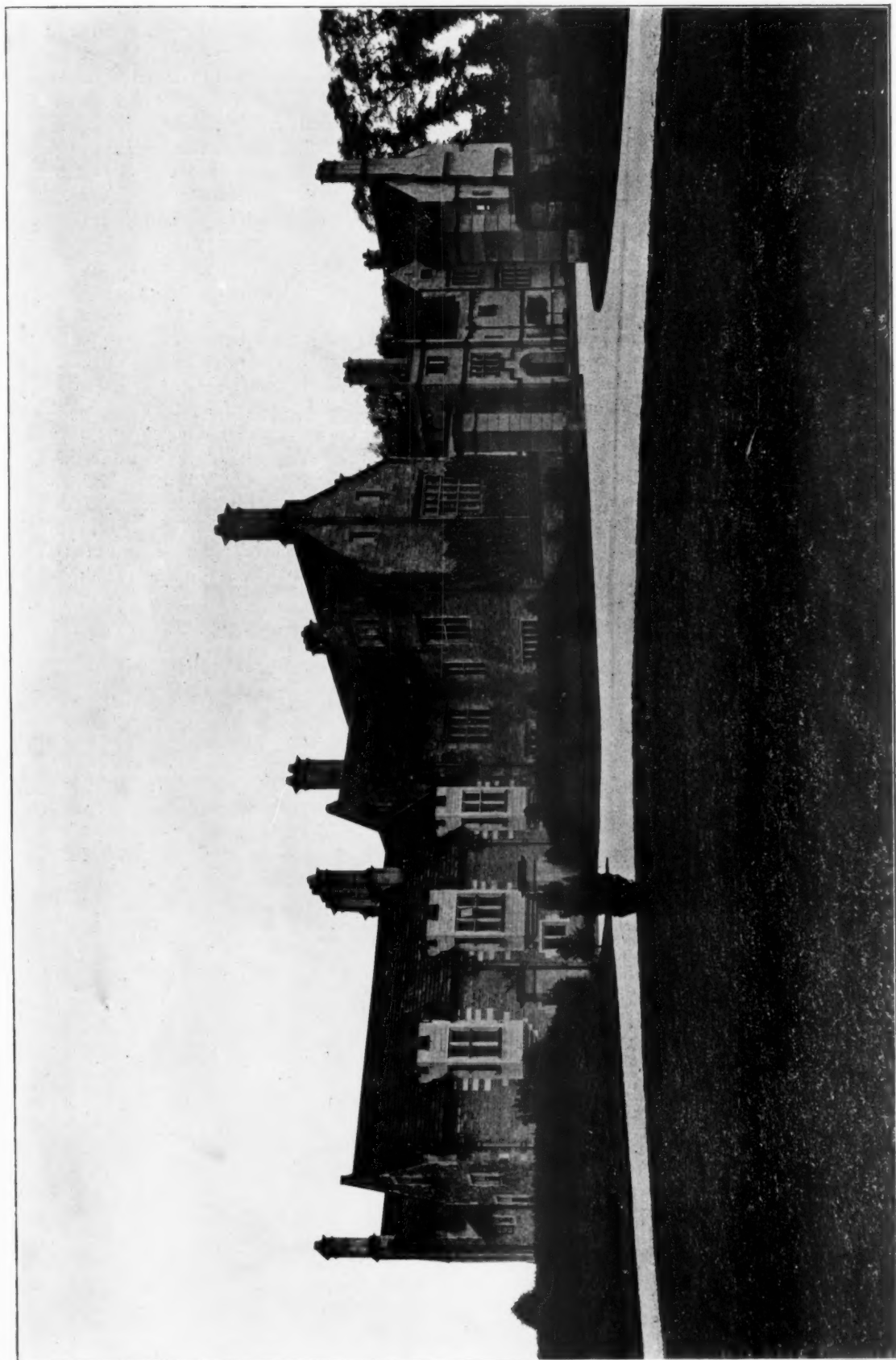
tified by the stiff close stays of Palladian rectitude, a man could go about securely, facing the slings and arrows of offensive criticism; whereas it required a knowledge of and actual feeling for the poetry of architecture to meet the questioners of Raphaelesque or Mantovan erections. Moreover, the world now is too full for the detached existences of those days; the employer is burdened with too many responsibilities, too many duties, and too serious an appreciation of them, to contemplate pavilions of festival architecture, a street front that might be called a pageant, or a country house where Architecture herself should be one of his visitors and become one of his companions. For a man now to avow such an intention would be to advertise his retirement from real and active life, and his subsidence into the back-water class, like the collectors of gems or other such dormice—abdication, for one endowed with ambition and wealth, from what he would hold as his honourable engagements. The equivalent, at the present day, of the Palazzo del Te is the pleasure yacht, and the moral misgivings of its commission are salved by pretexts of original research, necessity from ill-health, and so forth. Modern "model" stables are gutted by considerations of hygiene, and restricted by the view that the horse and not

its owner is the justification of the buildings. The actual stables at the Palazzo del Te are no more spacious or magnificent than at an ordinary cavalry barracks or tram-car terminus, though they housed horses valued at their weight in gold. In Mantua there are no Gonzagas now: but for the painters' and architects' handicraft there would be no mention of their names except in the historian's pages. They pulled their city about their ears in the terrible sack of Mantua (1630), and were at last ejected from the place, Ferdinand Carlo being deposed in 1708 by the Emperor for "felony." The names that the Mincio murmurs as it laps the city walls and the bases of its palaces, as its splashes through the fountains and ripples through the lagoons, are Virgil, Sordello, and Giulio Romano. The pilgrim at the shrine of the Theban maid—the witch Manto—may evoke also the names of Dante and Mantegna from out a lurid background of memorable names and scenes; but Mantua is "the city of Giulio Romano" of which "Duke Virgil" is lord, and where dwelt that Lombard poet whom Dante beheld in Purgatory, and who leaped to the heart of Virgil when he named Mantua: "O Mantovan, I am Sordello, of thine own land."

HALSEY RICARDO.



PALAZZO DEL TE. POLYPHEMUS.

*Photo. T. Lewis.*

WELBURN HALL, YORKSHIRE: RECONSTRUCTION AND ADDITIONS. FROM THE NORTH-EAST.
WALTER H. BRIERLEY, ARCHITECT.



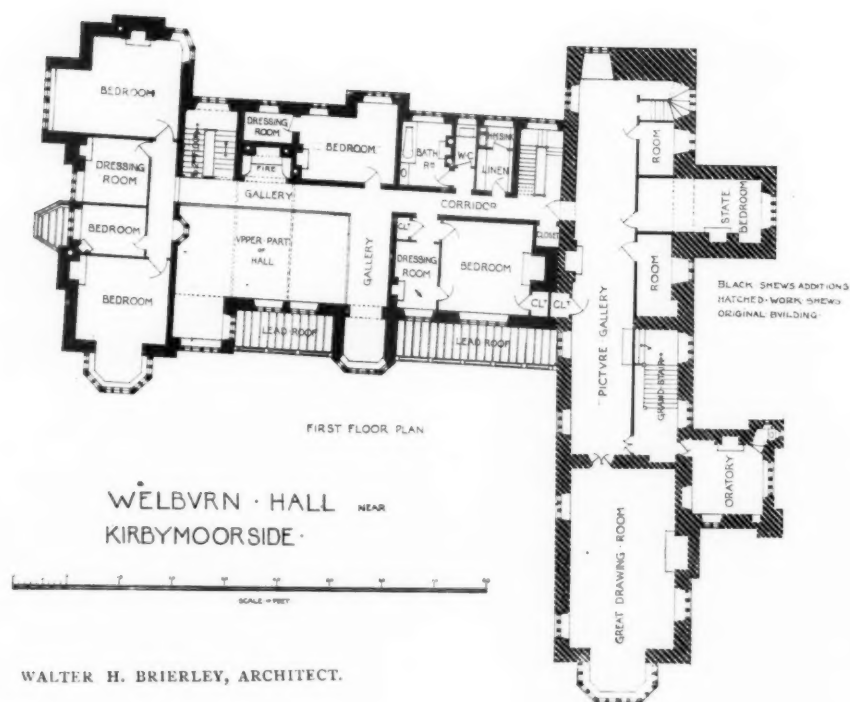
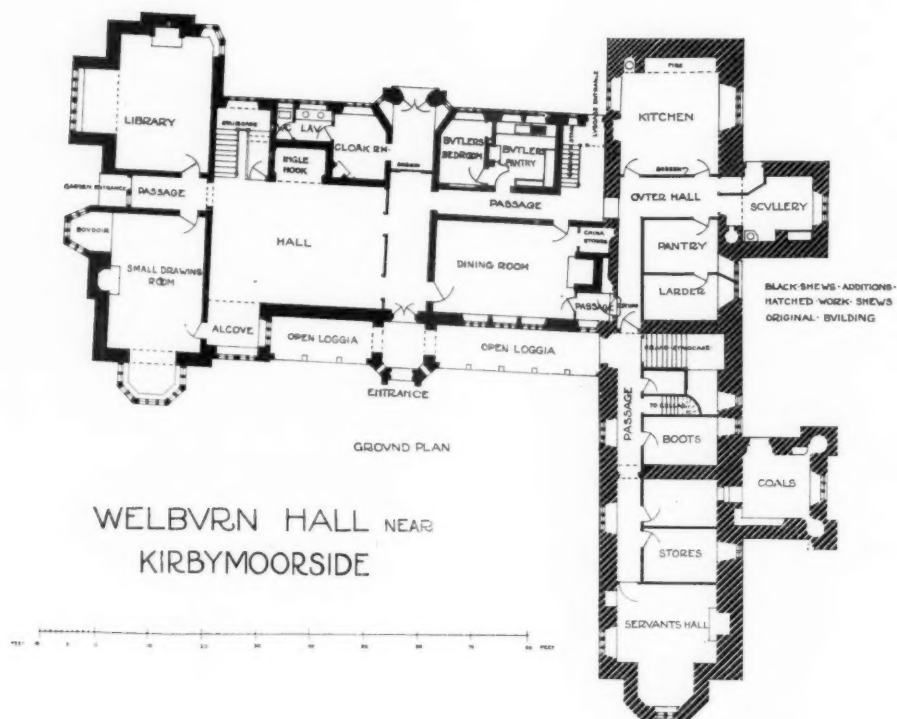
WELBURN HALL, YORKS. THE LOGGIA. WALTER H. BRIERLEY, ARCHITECT.

Photo: T. Lewis.

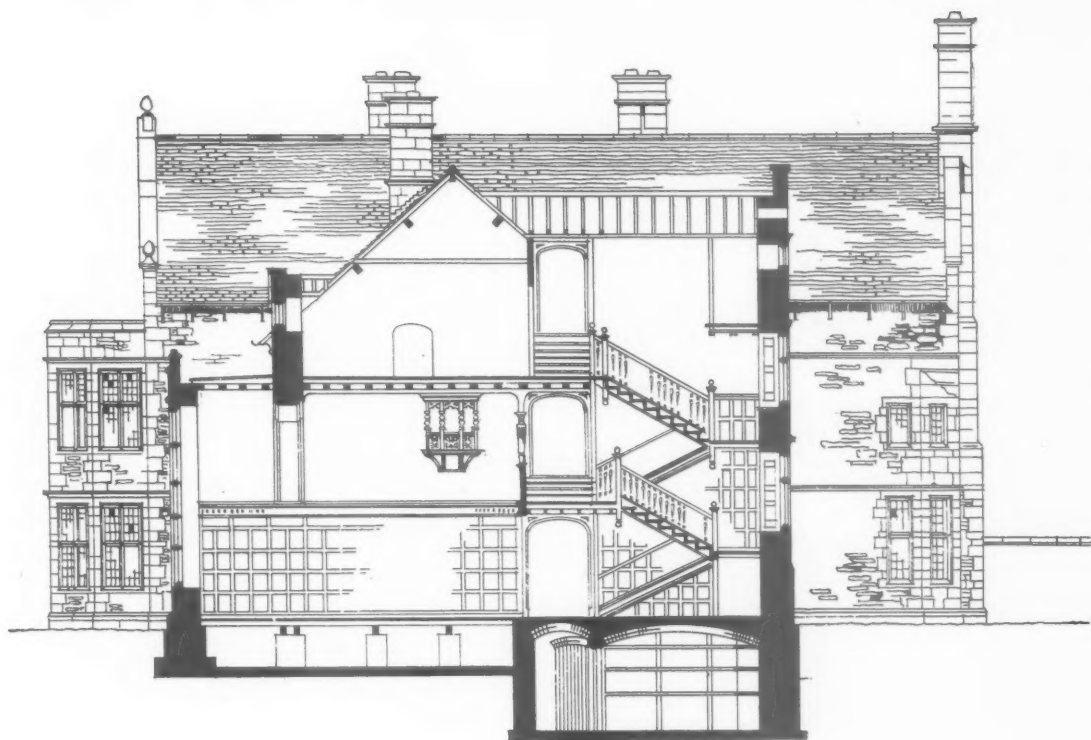
Current Architecture.

WELBURN HALL, YORKSHIRE.—This house is situate between Helmsley and Kirbymoorside, in the North Riding of Yorkshire. Until the Reformation it belonged to the Monks of Rievaulx Abbey. In 1610, what was then called the "New Wing," was added. It is the only portion of old work now remaining, and contains the kitchens and offices with gallery, and with-drawing room, etc., over, and the long gallery the full length of the roof. In 1890 the estate was purchased by Miss Clarke, who at once commissioned Mr. Walter Brierley to repair and enlarge the house for her. By a curious coincidence the architect had measured and drawn it for the purpose of study several years before. The buildings were in a ruinous condition having been unoccupied, except as a cattle shed, etc., for over eighty

years. The old timber-built portion was in such a ruinous condition that rebuilding was the only course open, and as so little of the original work remained, to have built it up again of timber would only have been a surmise of the original. It was deemed advisable, therefore, that it should be built of stone, like the Elizabethan wing. Miss Clarke has since sold the estate to Mr. J. Shaw of Dorrington Hall, Pontefract, and further additions in the way of stables, servants' wing, gate-house, etc., have been made. The new buildings are of local hammer-dressed stone with chiselled quoins. The roofs are covered with grey Colley Weston stone slates, which were the nearest approach that could be obtained to the old moor flags with which the old wing is roofed.



WALTER H. BRIERLEY, ARCHITECT.



SECTION · THRO · HALL · AND · STAIRCASE

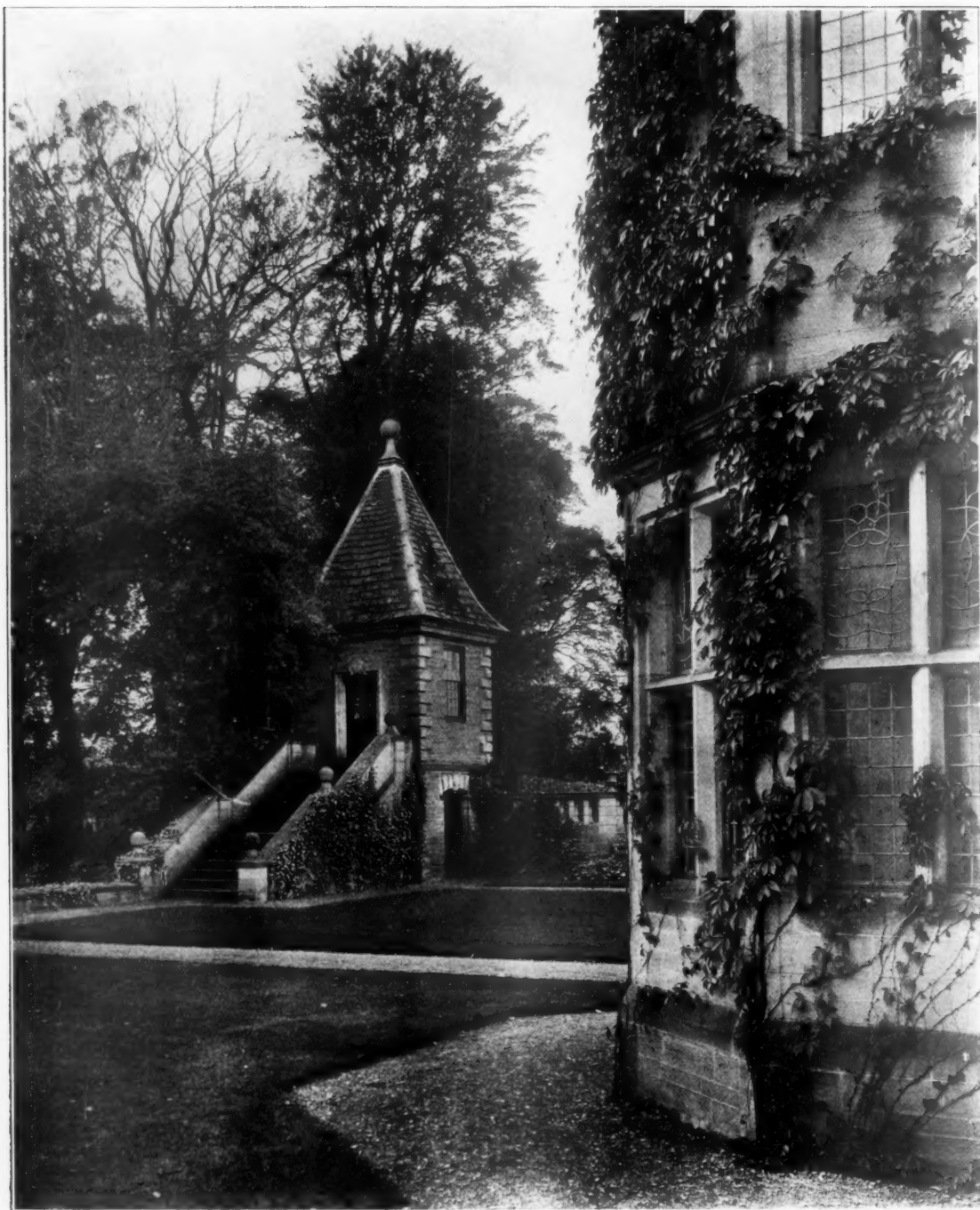


SECTION · THRO · HALL · AND · LONG · GALLERY ·



WELBURN HALL, YORKS. WALTER H. BRIERLEY, ARCHITECT.

VOL. XIV.—O



WELBURN HALL, YORKS. THE OLD SUMMERHOUSE.

Photo: T. Lewis

COLEHERNE COURT.—These buildings consist of double blocks of flats, one facing the street and the other the gardens. The entrance is from the street in all cases, and the blocks are connected by passages containing the lifts and staircases, serving four flats on each floor. The blocks are built round three sides of an irregular rectangle, which forms a private garden of nearly

two and a half acres, open to the south, for the occupants of the flats. The materials employed are red bricks and stone (both Portland and Bath); grey slates. The garden elevation has rough cart frieze, gables, and bay windows. The owner is Mr. Henry Bailey, and the contractor, Mr. T. W. Brown, of Hornsey. The architect is Mr. Walter Cave.

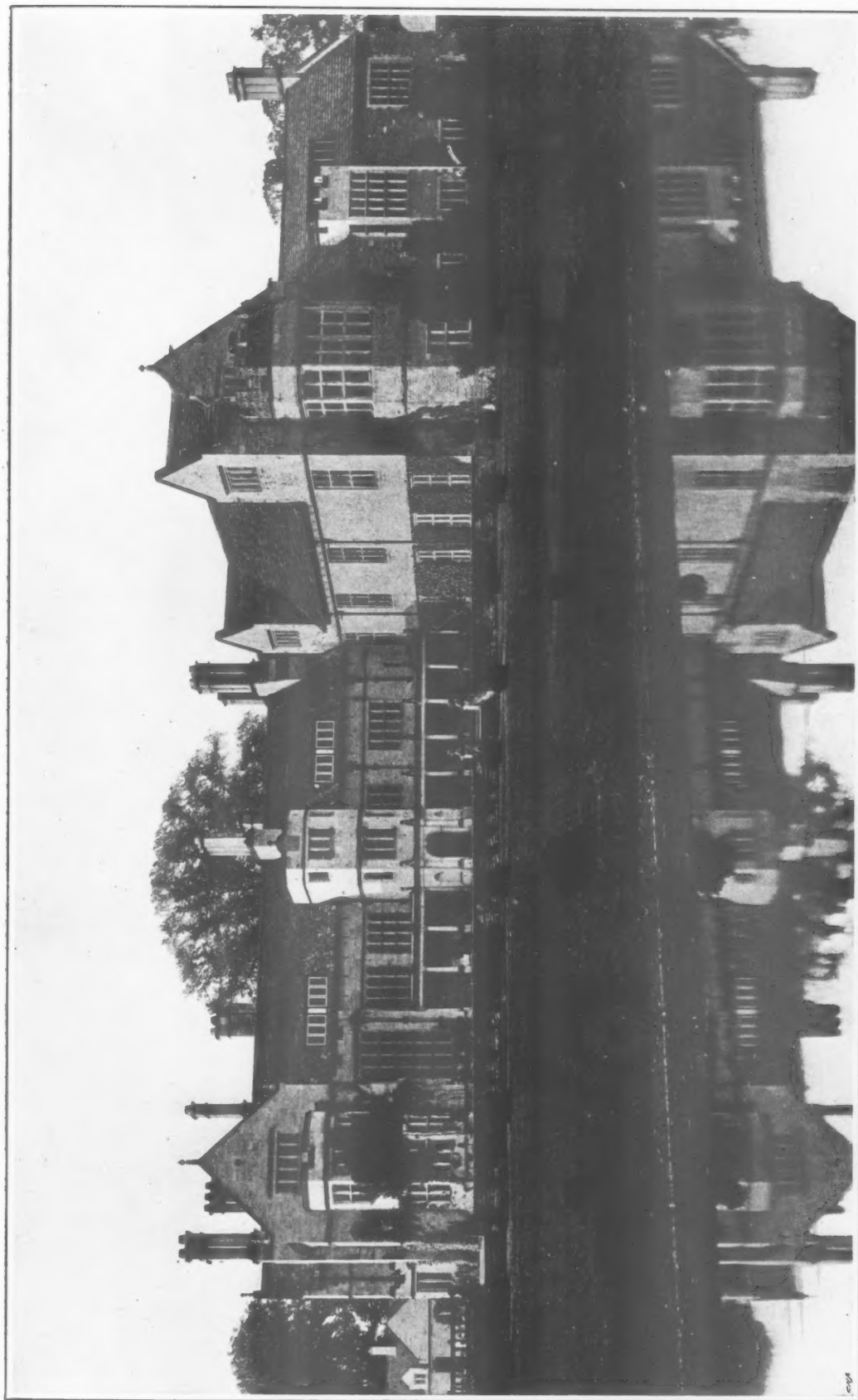
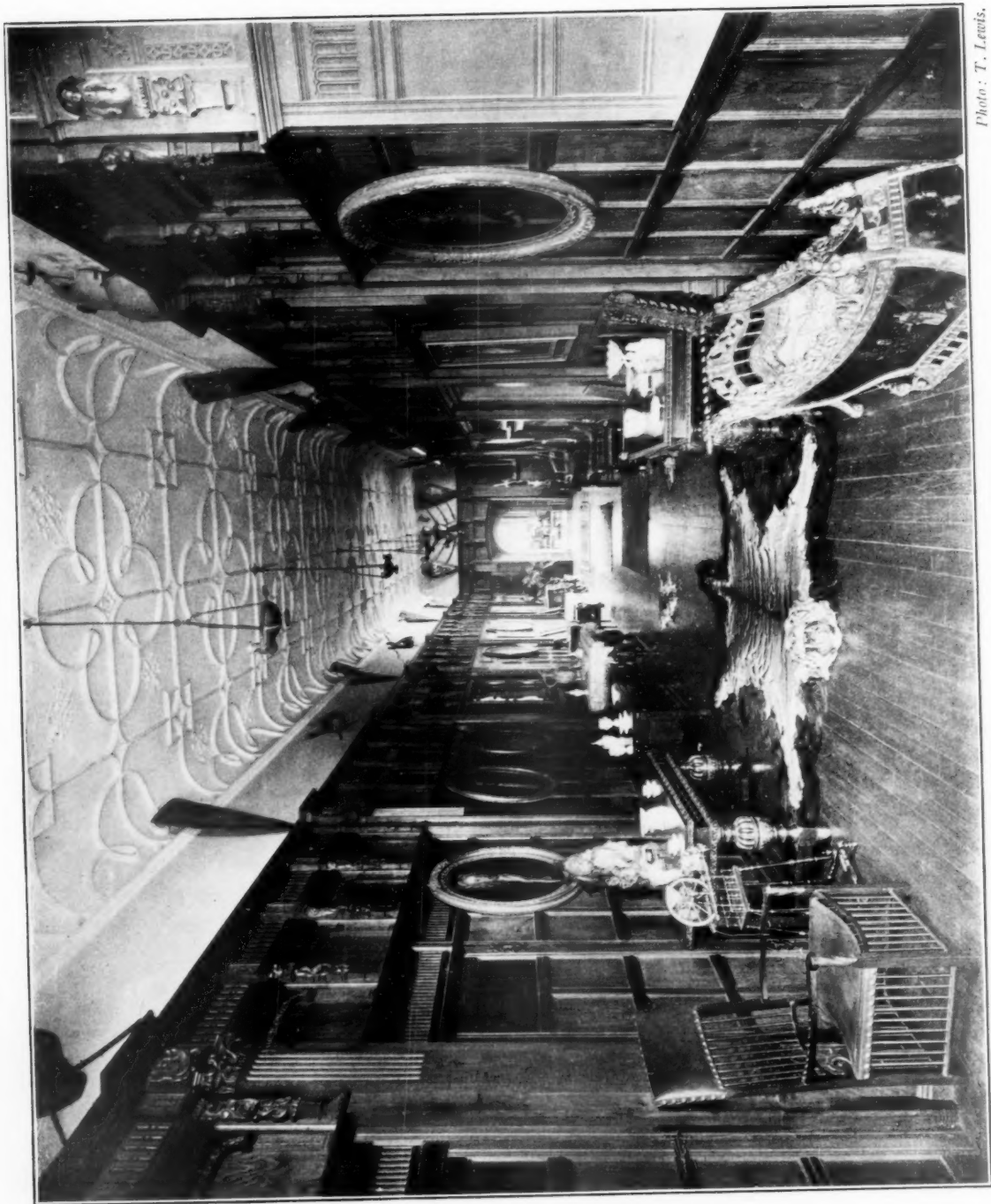
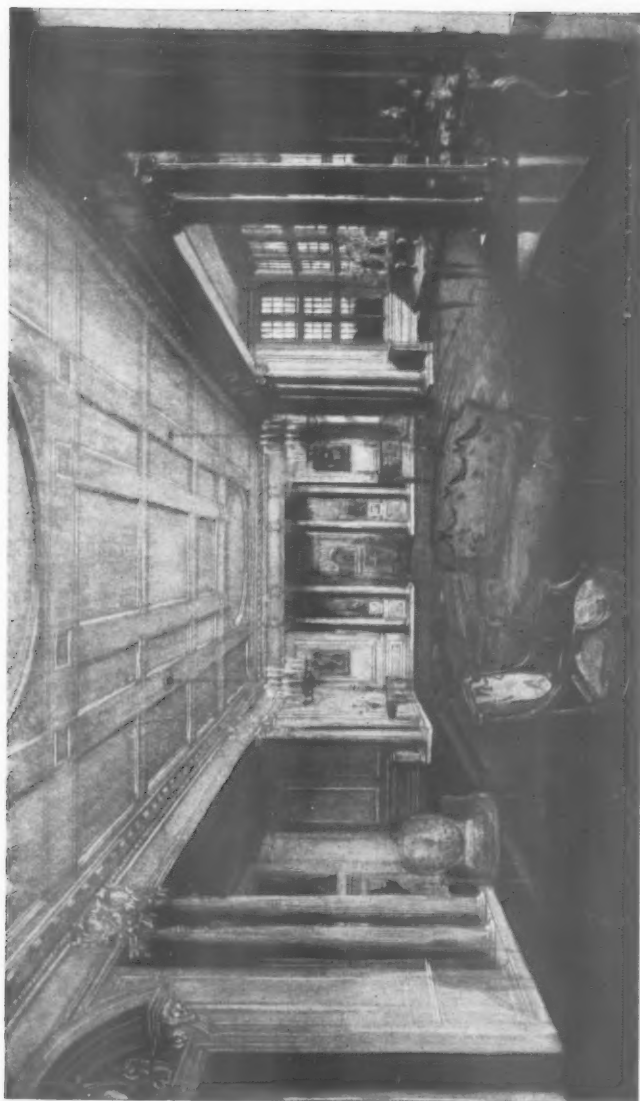


Photo: T. Lewis.

WELBURN HALL, YORKS. RECONSTRUCTION AND ADDITIONS.
VIEW FROM THE SOUTH-WEST. WALTER H. BRIERLEY, ARCHITECT.

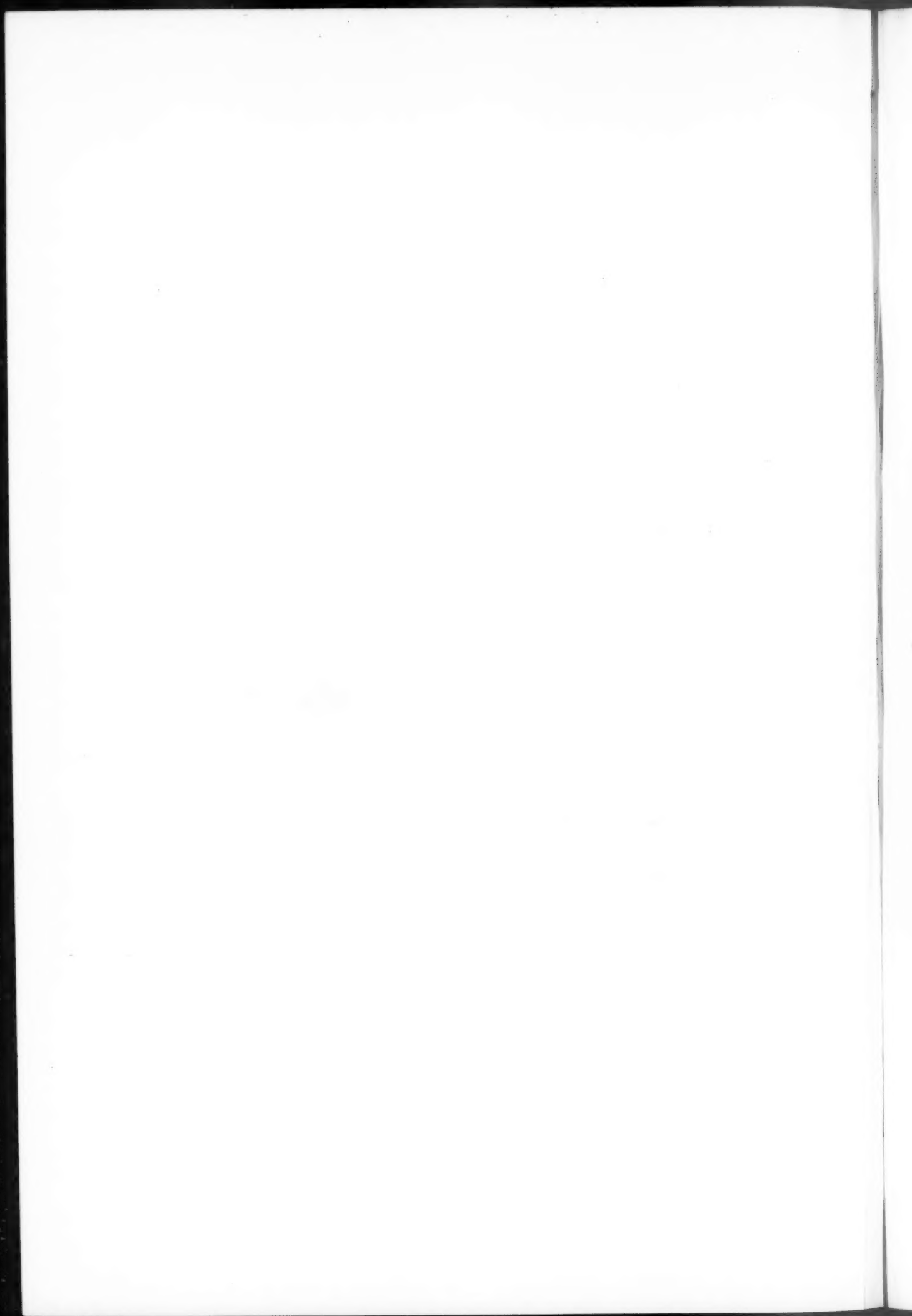
*Photo: T. Lewis.*

WELBURN HALL, YORKS. RECONSTRUCTION AND ADDITIONS.
THE LONG GALLERY. WALTER H. BRIERLEY, ARCHITECT.



THE DRAWING ROOM
STAPLEFORD PARK
LEICESTERSHIRE &
designed by J. P. WHITE
ARCHITECT and carved &
executed in MAHOGANY
painted white by

JOHN P. WHITE of
THE PYGHTLE WORKS
BEDFORDS. & S. & S. &
LONDON SHOWROOMS
24 MARGARET STREET W.





COLEHERNE COURT, EARL'S COURT. ELEVATION AT JUNCTION OF REDCLIFFE GARDENS AND OLD BROMPTON ROAD. WALTER CAVE ARCHITECT.

Photo: E. Dockree.

NO. 19, NEW CAVENDISH STREET, LONDON, W.—This house stands on the south side of the street between Harley Street and Portland Place, and was erected on a site previously occupied by a small house and a stable building. Consequently it was impossible to carry it above the height attained, owing to difficulties of light and

air, etc. It belongs to a class of house which has sprung up rather frequently on the Howard de Walden Estate, and is somewhat unfairly called a "Maisonette," for it will be seen by the plans that very considerable accommodation is attained owing to the length of the frontage (45 ft 6 in. over all), a special feature being the planning of a



COLEHERNE COURT, EARL'S COURT. ELEVATION TO
REDCLIFFE GARDENS. WALTER CAVE, ARCHITECT.

Photo: E. Dockree

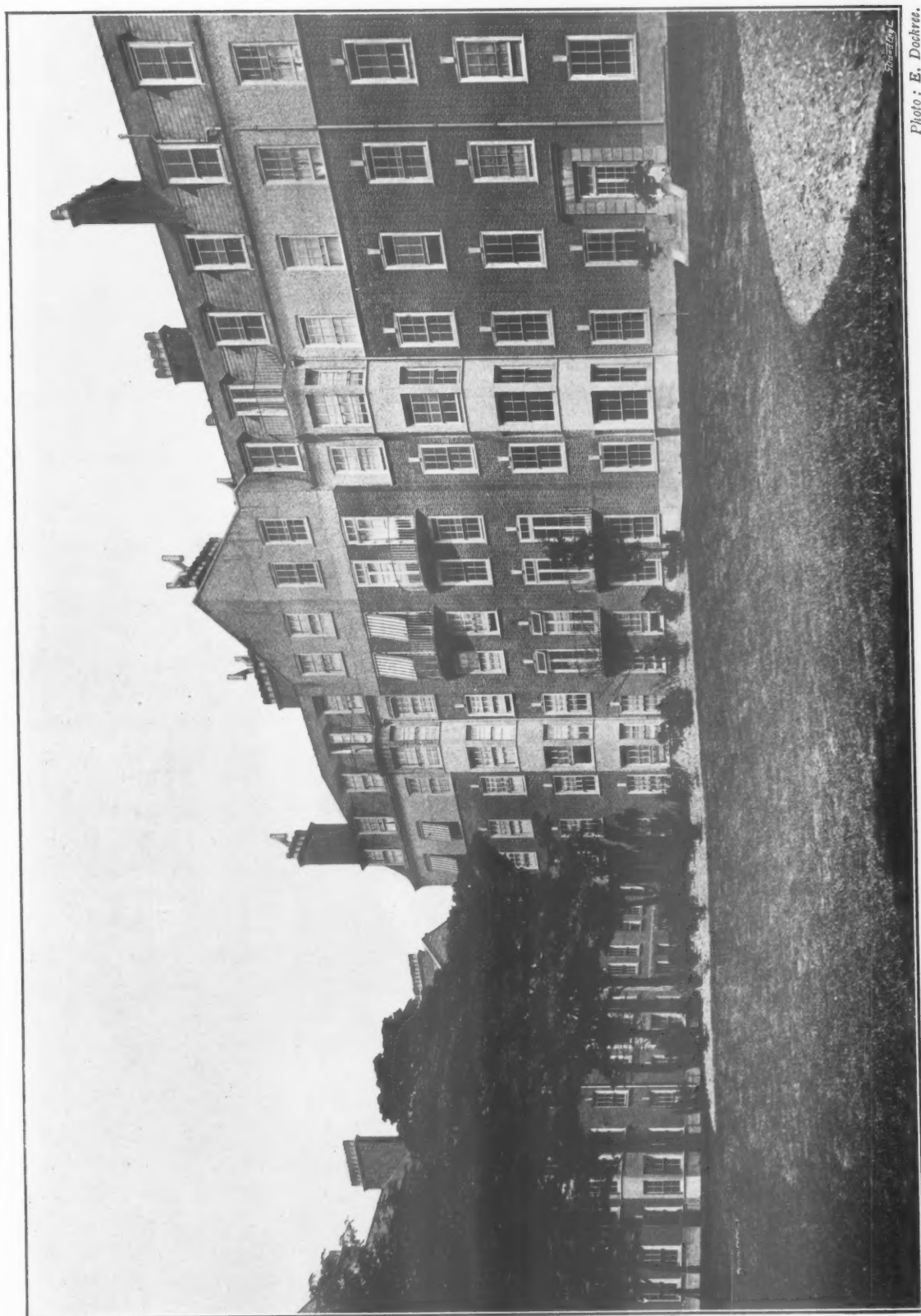


Photo: E. Dechre.

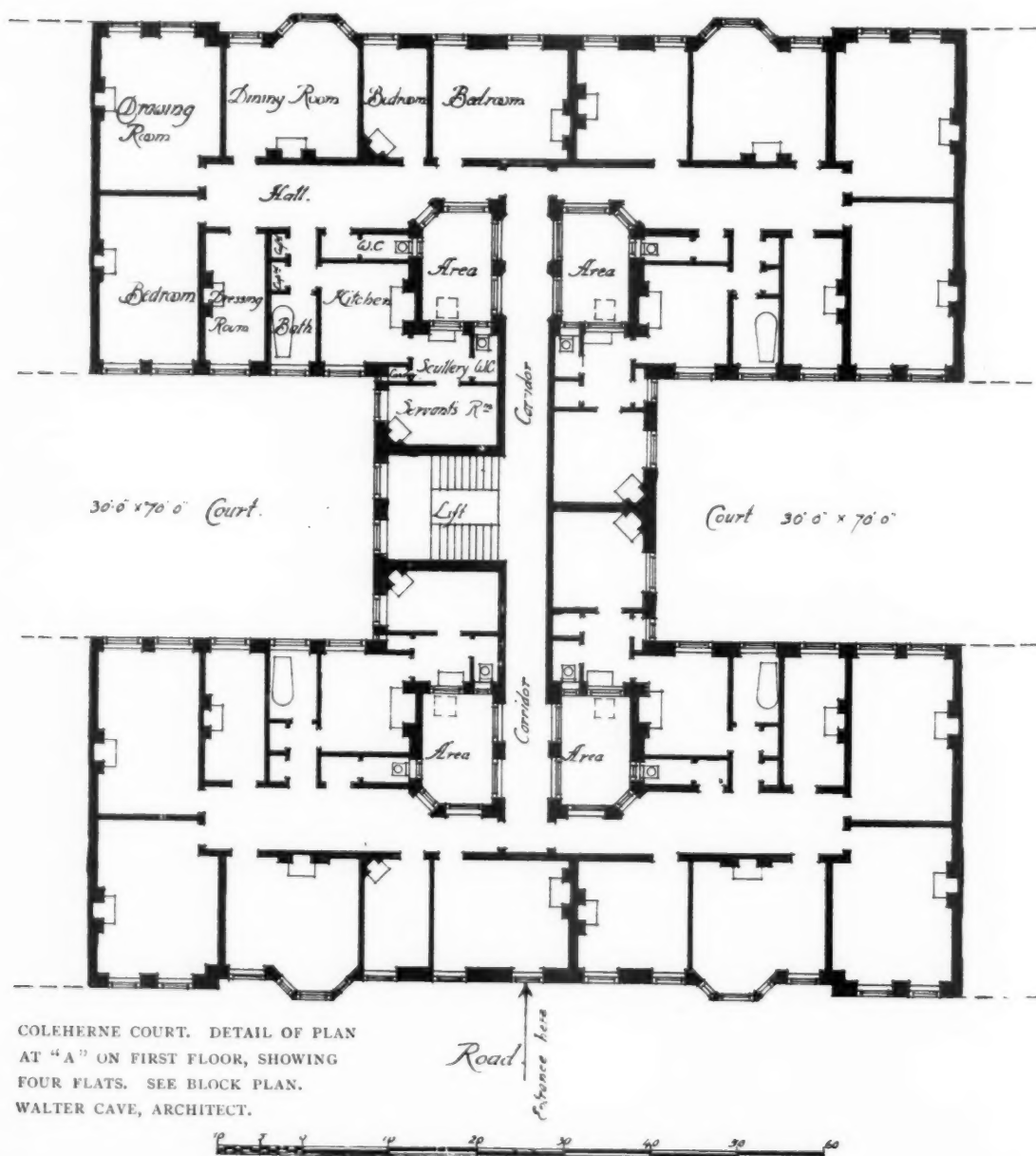
COLEHERNE COURT, WEST BROMPTON.
VIEW FROM THE GARDEN. WALTER CAVE, ARCHITECT.

billiard room (24 ft. \times 18 ft.) in the basement, which is entered immediately at the foot of the back staircase and shut off from all the offices. There are three sitting rooms on the ground floor, and the rest of the space is devoted to bedrooms, etc. It is built with red brick facings and Portland stone dressings. The cove cornice is constructed of tiles corbelled out, and finished with Parian cement. The work was carried out by Messrs. Dove Brothers, of Islington. The architects are Messrs. E. B. Hoare and M. Wheeler.

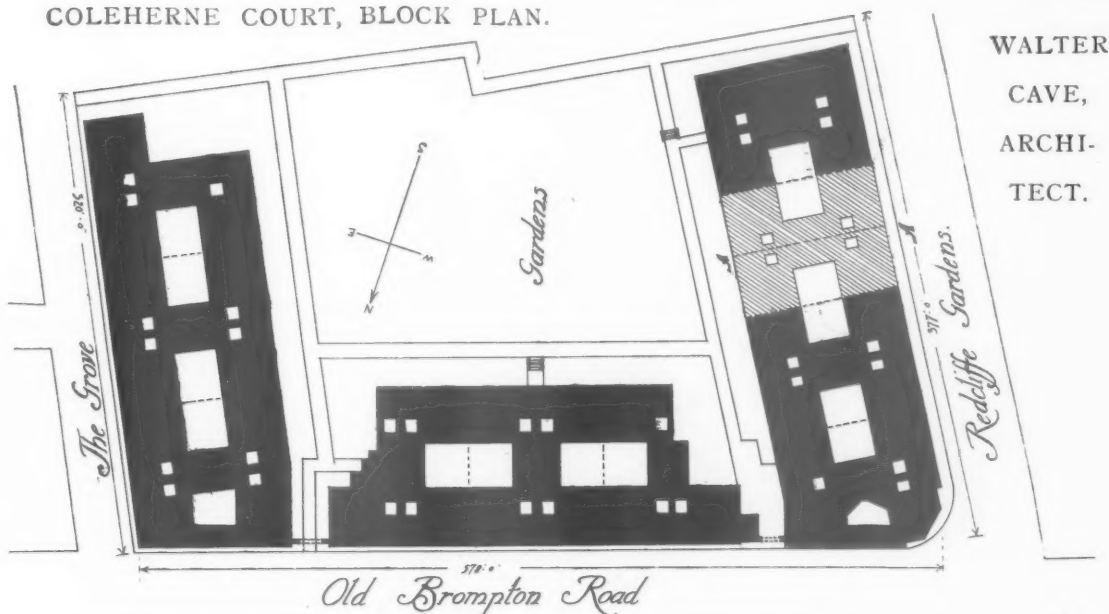
SAINT NICOLAI VICARAGE AND SAINT NICOLAI DISPENSARY, SVENDSBORG, DENMARK. MAGDAHL NIELSEN, ARCHITECT.—These two houses are situated in a small provincial town, famous, however, for its beautiful surroundings.

The Dispensary is built of red hand-made bricks and granite, with dark glazed tiles for roofing. The building, which, besides the dispensary, contains the offices of a bank, is otherwise arranged on the flat system, predominant in Danish towns, there being altogether five separate "flats." In the basement are various laboratories, etc. A little further down the newly laid-out thoroughfare lies the vicarage, also built of red hand-made bricks, but the tiles used for roofing are red. The end facing the new thoroughfare will appear somewhat bare, owing to there being no roadway when the house was built. In all probability a bay window will be added here. The architect, Mr. Magdahl Nielsen, has been independent enough to give more space than is generally allowed in Danish houses.

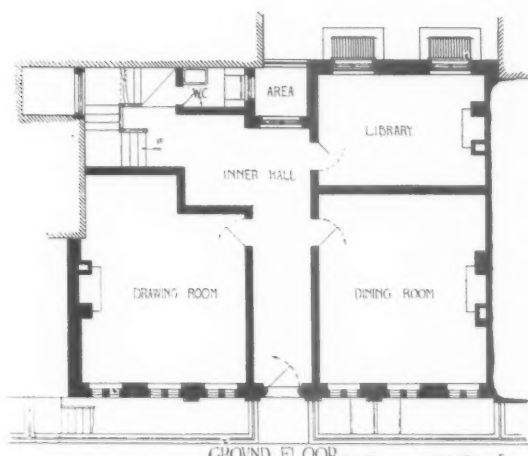
Sandens.



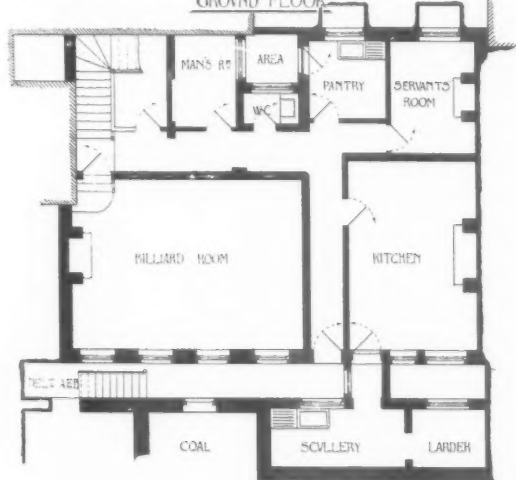
COLEHERNE COURT, BLOCK PLAN.



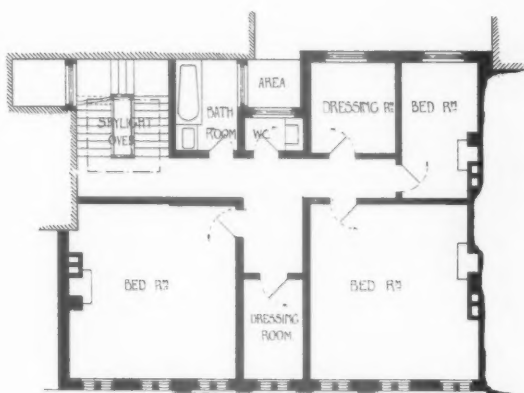
WALTER
CAVE,
ARCHI-
TECT.



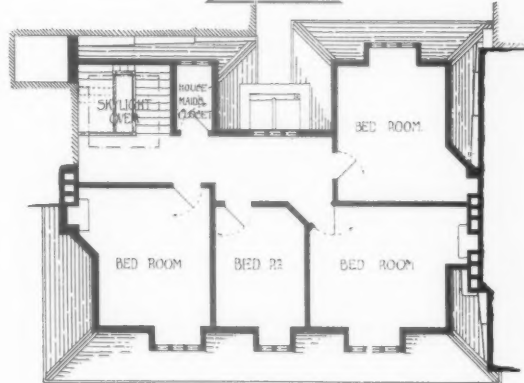
GROUND FLOOR



BASEMENT



FIRST FLOOR



ATTIC

SCALE 1" = 10' FEET.

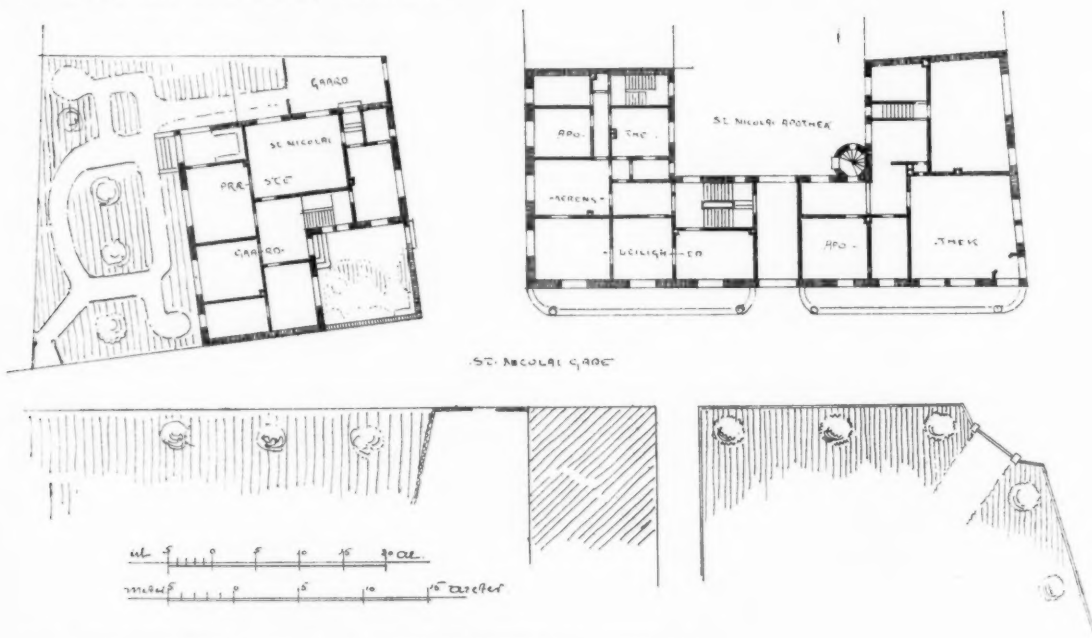
19, NEW CAVENDISH STREET, W.

E. B. HOARE AND M. WHEELER, ARCHITECTS.



Photo: E. Dockree

19, NEW CAVENDISH STREET, W.
E. R. HOARE AND M. WHEELER, ARCHITECTS.



ST. NICOLAI VICARAGE AND THE ST. NICOLAI DISPENSARY, DENMARK.
MAGDAHL NEILSEN, ARCHITECT. GROUND PLAN.



ST. NICOLAI VICARAGE AND THE ST. NICOLAI DISPENSARY,
SVENDBORG, DENMARK. MAGDAHL NEILSEN, ARCHITECT.



THE ST. NICOLAI DISPENSARY, SVENDBORG, DENMARK.
MAGDAHL NEILSEN, ARCHITECT.

English Mediæval Figure-Sculpture.

CHAPTER VII.—SECTION I. THE FIRST GOTHIC STATUES (1200-1280).

IN our early chapters we illustrated the steps by which the incised figure-carvings of Norse sculpture passed into the relief-carvings of English Romanesque art—the tympana of the Norman doorways giving us a continuous record. We have now to trace the further progress of the figure sculptor, as from practice in the relief-carving of slabs and panels he passed to the accomplishment of the detached statue. This was in England distinctly the achievement of Gothic art. But for the first fifty years of it we have little to show. It is difficult to produce from our Transitional or early Gothic building any stone figures that seem leading up to the statues that appear about the year 1220 on the fronts of Peterborough and Wells. Although as early as 1130 there had been shaft-figures at Rochester—"King" and "Queen" on either side of the doorway (see Fig. 60, chapter III.)—and something of the same kind at Colchester, the "Cluniac" craftsmanship which the great monasteries introduced for such works (see chapter III.) seems to have founded in England no school of native statuaries. We had no peopling of our church doorways, as those of Vézelay, Laon, and Chartres were peopled in the twelfth century, with arrays of standing figures. We have not merely lost our examples of such an art: neither the early Gothic of Canterbury, nor the fully-developed style of the Winchester chapels, or the Lincoln quire,* made provision for statues; their wall arcades have no platforms to give standing room for them. As far as examples are preserved to us, we have, capable of being referred to the years between 1160 and 1210, only the figure of Bishop Gundulf (so-called) at Rochester, which, originally set up on the west front, has now been removed into a chapel in the north transept. And this, less perhaps than the earlier shaft-figures, exhibits the manner of a statue: rather it is an effigy set upright, to be classed with the early bishops' effigies at Exeter or the abbots' effigies at Peterborough, which will be presently discussed.

At Wells, however, as our illustrations in former chapters made clear, the treatment of the figure in corbel-carving and in the label-head had reached

considerable attainment during Bishop Reginald's building of that cathedral (1171-1191), and thereupon the sculptor's art developed amazingly.⁹ When Bishop Jocelyn built the front (c. 1220) the tympanum carving (see Fig. 109, chapter VI.) of the west door had the figure in full projection from the ground; and, in the quatrefoils above, the angels and subject-carvings are pieces of sculpture completely detached. And now in the arcades of the front we find actual statues, life size, and standing free, wrought by the mason in the Doulting stone. On the Peterborough front also, beside the full reliefs in quatrefoils and trefoils which we have illustrated, there were free-standing figures, which we would also date c. 1220. We have, then, to recognise, both in the East and West of England, a somewhat sudden appearance of a stone statue-carving in the first quarter of the thirteenth century.

This appearance, and the character of the statues themselves, have given rise to certain theories. Foreign artists, loosely specified as French, Italian, or even Greek, have been conjectured as coming to England in the trains of the returning bishops on the removal of the papal interdict, when, after the death of John in 1216, ecclesiastical building proceeded with fresh activity. No actual evidence for this importation of foreign sculptors is, however, forthcoming. No hint of it, nor any name of a foreign sculptor, has been recovered from the records: the idea rests on conjecture only. One piece of evidence has, however, been adduced which deserves to be sifted. Arabic numerals are said to occur on the back of some of the sculpture of the Wells front. Now, since such numerals, if not quite unknown in English manuscripts before 1250,† were certainly in commoner use in Italy and the East, it is contended that their appearance at Wells constitutes a significant indication of foreign workmanship in the statues. The fact is, however, that these numerals have only been found in the tier of the Resurrection, which is the topmost tier of sculptures of the main front, and at this height their occurrence is really no evidence for the whole body of the statues below.

* The building at Wells is supposed to have languished after 1200. Worcester may have then taken on the Wells sculptors for work in its eastern chapels, which judging from the stone-dressings would seem built from 1200-1218. A sequence of style in sculpture can be traced in the two cathedrals.

† Arabic numerals occur in the MS. o.2.45, Trinity College, Cambridge, which is of the first part of the thirteenth century. We are indebted to Dr. James of the Fitzwilliam Museum for this reference.

* At Ely the external arcades immediately at the side of the Galilee entrance are shallowly recessed. There may have been wooden or metal images set in them.

For, in the first place, this Resurrection sculpture might well have been the latest executed on the front—very possibly not put in place till after 1250, when Arabic numerals were coming into use in England. And, secondly, it is to be observed that the towers of the Wells front were raised from 1380-1430; that the scaffolding for this new building would have been at the level of this Resurrection sculpture; so that its pieces were not improbably removed, and might very possibly have been numbered so that they might afterwards be correctly replaced. At any rate, it is clear that since there were later re-arrangements and additions of new statues to all the niches above the tier of the Resurrection, indications on this tier are scarcely evidence for what is below.

In support, however, of a foreign origin for the Wells statues, the quality and style of them, apart from other considerations, have been taken as implying foreign authorship. The connoisseurship of the returning Crusader has been evoked to account for the classic or antique simplicity which flavours their art. It is urged that the taking of Constantinople in the fourth crusade introduced into England the knowledge of the Eastern arts of sculpture, and that in imitation of models brought from the East there grew up suddenly an English art of sculpture. The likeness of our thirteenth-century examples to certain early works of Greek art is so accounted for, and our sculpture is taken as an imitative revival based upon the works of antique art that were still existent in Constantinople when it was sacked by Baldwin and the Venetians.

But it is to be replied that the Greek figure-work of the fifth century B.C., to which likeness is seen, has been mostly dug up out of the ground for us. There is no likelihood that the Crusaders in 1215 were able to see its early masterpieces. And equally unsupported is the theory of a school of Byzantine figure-sculpture preserving the quality and sentiment of the fifth century B.C. and producing statues in the thirteenth century at Constantinople. No work of such a school has been known or conjectured. The date was six hundred years earlier, when, as our first chapter argued, the Greek artisan could come into England to introduce an art of sculpture among barbarians, carving classic figurines on Anglian crosses. But in the year 1200 what life was there in eastern sculpture after centuries of iconoclastic repression and centuries of decadent formalism to enable it to throw out branches of art in western Europe? The potent influence in the East was, at the time of Crusades, the Saracenic culture; but this would lead to no new start of figure-sculpture, for to the Mahomedan it was idolatrous. The arts of mathematics, of surgery, of metal-work, of fabric-

design and floral-pattern, these may have owed much in the twelfth and thirteenth centuries to contact with Arabic civilization; but the representation of the human form was necessarily outside this influence.

If, therefore, Crusaders returning to England brought back ideas as to figure-work, it would be from quarters much nearer home than the Levant. As already said, the great churches of west Europe at the end of the twelfth century possessed many façades arrayed with standing statues of stone. Such were those of St. Trophime, Arles, of St. Iago de Compostella in the south, of the cathedrals of Laon, Corbeil, and Chartres in the north of France, while shortly after 1200 was begun the great front of Nôtre Dame, Paris. No doubt our English statues have a general resemblance to the French as to treatment of subject and method of representation. But in the technique of the sculptor's chisel there are distinctive differences, sufficient to separate the English works, not only from the above earliest works of the French schools, but from the many contemporary examples in other parts of western Europe. There are abundant materials which can be relied on to represent the manners of the Italian, French, and Rhenish sculptors of the thirteenth century. And we can say that if in the Canterbury quire of 1175 the French master can be readily recognised by the style of the foliage; if the mosaic of Henry III.'s shrine at Westminster allows no mistake as to its Roman origin; so it would be at Wells if some Frenchmen or Italians had carved the images of the front. We should have been able to point to statues having the same technique upon this or that Italian or French church; we could rely on finding the same draperies, the same expressions, the same qualities of style. As it is, no one has discovered the foreign statues which have the technique of Wells. The inequalities of its art, its peculiar excellences in combination with awkwardnesses, such as those of the sitting kings (Fig. 117), betray a native school striving after its own ideal. We must propose, therefore, to dismiss the likelihood of a foreign importation of either sculpture or sculptors being the starting point of the English school, and to account for its qualities in another way.

First, then, as to the suddenness of the appearance of the free-standing stone statue in the English art—the significance of this as implying a sudden development of figure-conception in the round by the English artist is surely overrated. The power of this conception had been in practice in the English art for over two hundred years, only it had been in the hands of another craft than that of the mason. The goldsmiths were the artisans who had been furnishing the stone-

carved interiors of the mason's buildings with images of wood, metal, and ivory. Now such materials were unsuited for statues placed in the open air on the outside of buildings. If of metal they would be stolen, if of wood they would decay. Since Gothic architecture was essentially stone building, was it likely that the craft of the mason was to be denied development in such a matter? As soon as his skill by practice in label-head, in relief, and, as we shall presently show, in the effigy, advanced far enough, he in due course was set to make a stone imagery, which should permanently furnish the fronts of the churches as the goldsmith's wood and ivory images had furnished the interiors. We can so derive English figure-sculpture from the free experiment of the masonic craft, and are under no necessity of calling in teachers from abroad or models from the East. The native goldsmith's art of image-making supplied abundant models.

The fact was that Gothic art, being that of stone-shaping, sought the summit of its enterprise in the fashioning of the block to the figure of humanity. That it did so late in English art was perhaps because of the absence on English soil of such Roman work as could hand on immediately the traditions of the stone classic statues. We believe that the abundant remains of Roman work in South France and Italy did stir the ambitions of the sculptors in the south of Europe, but in England there was no likelihood of this.

Another explanation must therefore be sought for the "classic" likenesses, or reminiscences of early Greek style which are apparent in our earliest statues. So far as pose and attitude are concerned, the whole system of sculptural representation in England was necessarily that of ecclesiastical prescription, which had long ago fixed the types of head, the attitudes and features of sacred character. Such prescription, in its foundation Byzantine, and drawn from "classic" art, appears in Church art in England as elsewhere, and the direct transmitters of its traditions would be the goldsmiths employed upon church images. Mason imagers could not but follow this lead and carve saints at first in the Byzantine fashion. So far the habit of church representation means little as to any direct connection with the East. But we must seek another explanation for those more subtle affinities with the pagan Greek art which we have noted in the Lincoln arch-mould figures, the reliefs of the Westminster triforium, and now again will find in the sculpture of Wells. We are not seeking to compare our stone sculpture to the marble masterpieces of Phidias or Praxiteles; but there is a monumental simplicity and directness of calm expression in pose and drapery, which make our thirteenth-century sculpture and

that of the fifth century B.C. alike, and in some instances create a quite remarkable resemblance. The fine treatment of the drapery, the purity of its lines, as well as the serenity of the whole expression in face and figure, suggest parallels. Nobility of idea have in both been combined with simplicity of expression.

But the quality of this combination does not imply any conscious imitation on the part of Gothic artists of the earlier style. Rather it is direct proof that the Gothic art was a fresh one—founding itself by successes over the difficulties of sculptural expression, with this expression untrammelled by the conventions of imitation; for the affectation of copying makes impossible this unconscious charm. We find we cannot now of set purpose reproduce the simplicities of either mediæval or Greek art, so would it have been impossible for the thirteenth-century sculptor to have got his quality by imitation of Greek models if he could have got access to them. The similarities are therefore no indication of imitation, but show the Mediæval art of sculpture growing up under the same kind of influence as those which produced the Greek. The simplicity and directness of both are symptoms of a certain stage in the growth of art.

We conclude, therefore, on all grounds, that the art of the Mediæval statuary was the direct outcome of the English masons' craft of building. The subjects of his representations were at first the same as those of the imagers, who were filling the churches with wooden and metal saints; but his skill in the figure grew from his own practice in the stone-shapings of architectural science.

This being so, we ought to find in the first statue-making of our art an immediate dependence on the manner of the imager—and at Peterborough the ideas of a wooden image are suggested. The broad, smooth surfaces are suited for the painting, from which wooden images got their effect, and the big stone nimbus forming part of the head shows the treatment natural to the shaping of wooden planks. We shall see a return to the same technique at the end of the fourteenth century, when stone and wood were used as similar materials in the hands of the imager. We have, indeed, left to us no images of wood or metal belonging to the twelfth and early thirteenth century; but, as we have already pointed out, we may sufficiently judge of their appearance by the treatment of the figure shown in the contemporary seals. Referring to the Lincoln seal, Fig. 40 in chapter III., we can see in the Peterborough statues the same head treatment (see Fig. 113), the goggle eyes, the thin nose and long upper lip, the distinct division of the legs, peculiarities which we have noted also in the Lincoln

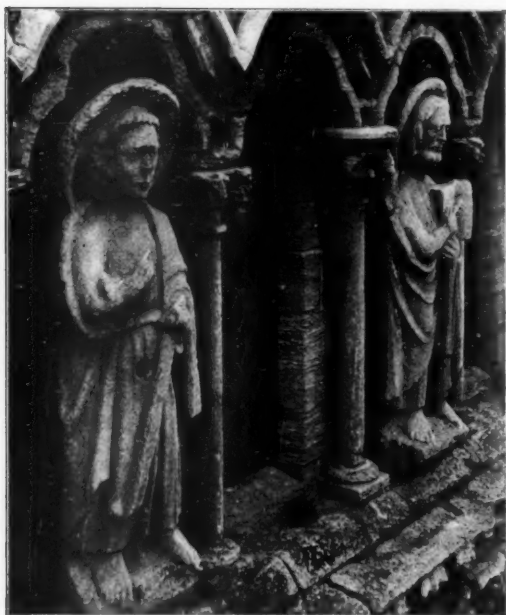


FIG. 113.—PETERBOROUGH CATHEDRAL. WEST FRONT.
APOSTLE FIGURES.

(From photo kindly lent by S. Gardner, Esq.)



Photo: Bolas.

FIG. 114.—PETERBOROUGH CATHEDRAL. WEST FRONT.
ST. PETER.

reliefs illustrated in the same chapter. The image treatment is most clearly seen in the row of nine apostles just above the great arches. Our illustration (Fig. 113)* is of two of the central figures, which are somewhat larger than the rest and are most characteristic of the style. Below them in the spandrels of the great arches are twelve smaller figures of Bishops and Ladies, showing an advance of the stone sculptor away from the squat models of the goldsmith; and above, of the same kind, are six Kings, two in each gable, which also have dispensed with the nimbus. Above again, in the apex of each of the three gables, are three large seated figures, the three remaining apostles. In the north and south gables the wooden character of treatment is very marked in the squat figures with grotesquely long necks, probably intended to have metal ornaments. But in the central gable the St. Peter (Fig. 114) is of a different type, and since an alteration or later finishing of the central bay is indicated, it is possible we have in this St. Peter the latest figure of the front, wrought when the stone-imager had developed his style. There is sufficient likeness to the figures on the Lincoln front to suggest that this St. Peter was carved about 1250. The peculiarity of all these Peterborough figures, which to our mind reveals their close connection with the church image, lies in the *short* proportions, and this squatness can be traced as a continuing

character in the later statues of east England, which we will take up again at Lincoln.

Here, dealing with the statues of the first half of the thirteenth century, we pass to the west of England and see a quite different style of art. What is significant in the Wells statues is their *long* proportion, while instead of the smooth, broad surfaces, we find a finely divided drapery, modelled in narrow planes, both evidences to another influence than that of the imager. The goldsmith in his daily craft of shrine-making and seal engraving had to be perpetually adapting the figure to enclosures such as circles, quatre-foils, etc., which often necessitated squatness. The sitting figure was more suited to his purpose than the standing, and when he used the latter one can see his tendency to make it as short as possible. But another craft at the end of the twelfth century was at work upon the figure, and its practice favoured long proportions. The maker of stone coffins at the end of the thirteenth century was inscribing the covering slabs of dead notables with likenesses of the deceased, which rapidly developed into effigies modelled in the round. Now, though at Peterborough we have preserved such effigies of the twelfth and early thirteenth century (which we will illustrate in our next chapter), these were not the work of the local sculptor, but were imported articles from the Purbeck workshops of the south of England. The ornaments and methods of the Purbeck draperies, the expression, and the round heads of these

* It was taken from the scaffold put up for the repairs of 1897.



FIG. 115.—WELLS CATHEDRAL. EFFIGY IN SOUTH AISLE OF QUIRE.

Peterborough abbots, are as different as can be from those of the apostles in the Front. The former have had no influence on the latter, whose art is quite unconscious of their proximity.

At Wells the story is very different. We have there also effigies of the twelfth and early thirteenth centuries. These are, however, not of Purbeck marble, but wrought in the stone of the cathedral and showing the leaf carvings which are those of Wells capitals. We cannot doubt that they have been carved on the spot by the same masons who at Wells and elsewhere developed the Gothic style of west England. Though the illustration of effigies belongs to our next chapter, we give an example here in order that the drapery and treatment may be compared with the Bishop statues of the front (Figs. 116, 118). The effigy (Fig. 115) lies in the south aisle—the first on the left as you

pass eastwards—and was probably the earliest in date, though the one beside it was produced not long afterwards—probably before the year 1200—being followed by that in the north aisle, and then by the two at the end of the south aisle, all the five being placed in Bishop Reginald's quire,* which was just then finished. There are two other effigies at the end of the north aisle that are later, as the type of the leaf-carving in one of them shows. The interesting point for us here is that in this effigy-carving (to which the Doultling masons were set, because no doubt the

* It seems to have been customary so to commemorate preceding bishops in a new building. There had been with Reginald five bishops of Wells from the Conquest. So at Chichester are found seven Purbeck slabs in the east chapel (c. 1200) commemorating the building bishop, Segfrid and his six predecessors in the see.



Bishop.

Queen.



King.

Notable.

FIGS. 116, 117.—WELLS CATHEDRAL. WEST FRONT. FOUR TYPICAL FIGURES.

land carriage to Wells of Purbeck effigies was expensive) we can see a gradual advance towards the statue-technique, so that the folds, which in the first efforts are rendered in parallel rounded ribs very like those of the Norman reliefs (see Figs. 47 and 50 in chapter III.), become varied in the experiments of the mason till they attain (in the north-aisle effigies) the faceted, hollow rendering which is so peculiarly that of the Wells sculptor. We can, in fact, in these effigies, see the mason being trained into a statuary. In the label-head and corbel he had learnt the power of rendering the facial features that he wished, now he practised himself in the presentation of drapery, and so

equipped himself for dealing with the figure in the round. But the *long* proportions which were natural to the coffin-lid remained in his art as the sign of its origin. We show here, in further illustration (Figs. 116, 117, 118, 119) of the progress of the art, a selection from the 130 statues that remain on the west front. Next month we propose to go more into detail, and, dividing the Wells statues into classes, give examples of each. Taking advantage of the scaffoldings lately put to the front, we have been able to take photographs at close quarters.

EDWARD S. PRIOR.

ARTHUR GARDNER.



FIG. 118.—WELLS CATHEDRAL. WEST FRONT. TYPE A.



FIG. 119.—WELLS CATHEDRAL. WEST FRONT. TYPE B.

Architectural Education.

VI.—UNIVERSITY COLLEGE, LONDON.*

By F. M. SIMPSON.

THE scheme of architectural education at University College has been entirely remodelled since Professor Roger Smith's death, and a three years' course for students before they enter an office has been started. Students not wishing to take the entire course can attend any of the lectures and classes, except that no one can take the construction lectures without joining a studio class.

The three years' course is framed so as to provide students with a systematic training in the practical and æsthetic sides of architecture, and at the same time to encourage them to continue their general education, and so bring them into touch with students in other departments of the College who are pursuing different courses of study.

In the first year students attend lectures on any three of the following subjects: Mathematics, Elementary Mechanics, Graphics, Chemistry, French, German, English, History; go through a course of building construction dealing with the carcass of a building; draw from the antique in the Slade School, and, in the summer term, commence lectures on the history of architectural development.

In the second year a special course is arranged by the Professor of Engineering dealing with iron and steel construction and laboratory tests on cements, bricks, stone, timber, metals, etc. The building construction lectures and studio work deal with the fittings of a building and constructive details not previously mentioned, and the lectures on architectural development are continued. The student draws from the antique (if sufficiently advanced, from the life) and attends a practical course on surveying.

The third year includes the planning and designing of buildings, with further exercises on the work of the different trades previously lectured upon. The course of lectures on architectural development is concluded; a class for modelling is started and students attend lectures on hygiene delivered by the professor of public health.

Visits will be paid from time to time to buildings in course of erection, to workshops, to buildings of interest in and near London, old and new, and to the British and South Kensington Museums. Sketching and measuring will be encouraged, and will form part of vacation work. Students who

receive permission will be allowed to work in the Trades' Training School, Great Titchfield Street.

Students who take the three years' course are eligible for the College certificate and also for the Donaldson silver medals.

VII.—THE SCHOOL OF APPLIED ART, ROYAL INSTITUTION, EDINBURGH.

THIS school was inaugurated in the autumn of the year 1892 for the purpose of meeting a growing demand for a higher standard of excellence in all kinds of art work, with an eye to a large number of industries in the city.

In formulating a system it was decided to make the study of architecture the basis; it being recognised that to instil a mere knowledge of ornament was an incomplete education, and that, to decorate with intelligence, a thorough knowledge of the object to be decorated must be acquired. It has, therefore, been laid down that all students engaged in the study of any of the applied arts shall for the first period of their five years' curriculum be made thoroughly conversant with the general principles of architecture.

With regard to the method of teaching, it has also been held imperative that each subject be taught by masters who are engaged in the daily practice of what they teach, thus ensuring practical rather than theoretical teaching. Stringent rules forcing all students through a narrow course of instruction are non-existent.

The full curriculum of the school is five years, the course of instruction in the various years being, generally speaking, as follows:—

First Year.—During the first year, as already stated, the student is made conversant with the grammatical proportions of architecture by the preparation of scale, detail, and perspective drawings of the orders, also preparing large free sketches from casts of historic ornament.

Second Year.—In the second year of the curriculum the student is further instructed in the general principles of architectural design, sciography, modelling from casts of historic ornament, the principles of colour, and figure-drawing from the antique.

Third Year.—In the third year of the curriculum comes the parting of the ways, when each student diverges more into the study of his own particular branch of art—architecture, sculpture, furniture, metal work, etc. He is then instructed in the principles of design relating more directly to his special branch of work, and by the careful

* This article is to be substituted for that appearing in the September issue of "The Review."

study of casts and photographs of the best existing examples of his art, is encouraged to seek and obtain his inspiration in design from the truth and beauty to be found in those. Modelling in clay, the study of colour from the still life, and figure drawing from the antique, are also carried on by the majority of the students.

Fourth and Fifth Years.—Those latter years of the curriculum are taken up with the more advanced study and design in all the branches of work indicated in the third year's course. In the more advanced study of colour, the students are taught to treat their studies in a decorative rather than pictorial form.

During the summer months Saturday afternoon sketching classes are formed for the purpose of visiting the best historic examples of domestic and ecclesiastical work to be found in the vicinity of Edinburgh, when careful measured drawings and sketches are made of stonework, woodwork, metal work, plaster work, and furniture, or whatever special work the students may be more particularly interested in.

The system of holiday bursaries also bulks largely in the training of students of this school. Those bursaries, ranging from £1 to £5, are

annually awarded to a number of the best students in each subject for the purpose of assisting them to go to any part of the United Kingdom and prepare studies of the most interesting examples and specimens of the art they follow, those works being judged and marks given by the committee in the autumn of each year.

Three travelling scholarships of from £40 to £60 are also awarded annually to students who have completed the five years' curriculum of the school with distinction, for the purpose of studying their art in any part of the United Kingdom for not less than four months.

Recognising the great value to the students of making careful analytical studies of old buildings, their decorative features and contents, and also with a view to giving a national character to the domestic and ecclesiastical work of the present day, the committee of the school, for some years back, have established bursaries for two students who devote their whole time for one year to the preparation of record drawings of Scottish work. The drawings remain the property of the school, and a valuable library of reference is being formed. These drawings are open to the inspection of all interested in Scottish art and history.

Books.

THE GEORGIAN PERIOD.

"The Georgian Period: being Measured Drawings of Colonial Work." Part XII. Boston, Mass., U.S.A.: American Architect Co., 211, Tremont Street. English Agent: B. T. Batsford, 94, High Holborn, W.C.

IN reviewing the early parts of this work, I took occasion to point out that many of the designs of houses and churches of the Georgian period in England were equally well worthy of study by modern and contemporary artists. In the present part a good many English examples have been illustrated from time to time and some articles on our insular architecture have appeared by Mr. Paul Waterhouse and others, among whom we should name Mr. George Hudman, whose chapter on Dublin we noticed as being in the eighth number.

The editor, who in this, the twelfth part of the series, brings his labours to a close, should be congratulated on the sustained high level of the whole work. In a modest concluding *envoi*, he says: "It is a 'thousand pities' that when architects began, twenty years or so ago, to turn their attention again to the possibilities that lie in the Georgian style—when it is used with discretion and refinement—there was not in existence some such work as this." We on this side can put forward no such plea in arrest of

judgment. We have had the five volumes of the *Vitruvius Britannicus*, to say nothing of the books on Inigo Jones, and those by Ware, Gibbs, Adam, Chambers, and many more. But in the parenthesis quoted above, "when used with discretion and refinement," we recognise the most important point, the kernel of the nut which all architects have to crack. Here, even more than in America, the experience mentioned has been common—"the country has been endowed with a vast quantity of buildings, intended to express the spirit of 'Old Colonial' work, which because of their ill-considered proportions and vulgar overdressing with applied ornament are too often mere caricatures of the style."

This concluding part contains a full and excellent index to the third volume of the whole work, besides chapters on Savannah and Millford in the Southern States; on the principal designers of "Colonial" buildings; on the Greek revival which affected our Transatlantic cousins much as it did ourselves, and some account of the Massachusetts State-house, fully illustrated both with views and also with details. There are many other pictures in the number of the kind and degree of value to which this admirable publication has accustomed us.

W. J. LOFTIE.